THE MARINE SALE

AUGUST 7-8, 2025

ELDRED'S

THE MARINE SALE

AUGUST 7-8, 2025

Both sessions starting at 9:30 a.m. Eastern

Location:
Headquarters: 1483 Route 6A, East Dennis, Mass. I 508-385-3116 I info@eldreds.com

Preview:
August 6 from 10 a.m. to 4 p.m.
the sale days beginning at 8:45 a.m.
and by appointment

View all lots at www.eldreds.com

IMPORTANT NOTICES

Bidding Options
In-person, online, phone and absentee bidding is available. To register for absentee and telephone bidding, visit our website, or call 508-385-3116. Online bidding is available through www.eldreds.com.

Terms
A buyer's premium will be added to the hammer price of all purchases. The buyer's premium is 26 percent of the final bid price up to and including $500,000, and 10 percent of the final bid price over $500,000.

We accept checks, cash, money orders, wire transfers and major credit cards for payment. Please note we will not accept credit card payment for lots of jewelry, credit cards may only be used for up to $5,000 of the invoice total, and the credit card must have a U.S. billing address.

Bidders holding a resale number must provide the certificate or copy thereof when registering to bid or otherwise will be required to pay 6.25% Massachusetts sales tax on purchases. Items picked up in or shipped to Connecticut are subject to 6.35% Connecticut sales tax. Residents of other states may be subject to state and local sales taxes.

Condition Reports
Prospective bidders should satisfy themselves by personal inspection as to the condition of each lot. It is the bidder's responsibility to obtain a condition report, by either visiting our website or contacting us. Although condition reports may be given on request, such reports are statements of opinion only. The absence of a condition report does not imply the property is in good condition. Regardless of whether or not a condition report is given, all property is sold subject to Item 1 of our Conditions of Sale, which provides that all property is sold as is.

All dimensions are approximate.

Shipping Information
We require prompt payment and removal of your purchases. If you plan to pick up your purchases, please call ahead. We provide very limited shipping services but can help coordinate shipping with alternative agents.

Items made with or containing ivory and whalebone are not available for international shipping. Per U.S. Federal regulations, all items marked with an asterisk (*) can only be purchased by a resident of Massachusetts and will not be shipped out of state. Please be aware of your own local regulations regarding the purchase and ownership of ivory, bone and other animal parts and bid accordingly.

Please review our Conditions of Sale at the rear of this catalog before bidding.

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> "To fish is to hope. Each cast a new beginning, each retrieve a new promise."
> - M.K. Soni

Putting together an auction is a bit like fishing. You cast around a bit, always in pursuit of what is elusive. Every day, every phone call and every email is a little tug on the line, and you're never really certain what you will reel in. The mix of hope and anticipation and patience and triumph in auctions, like in fishing, is exhilarating and addictive.

We're proud of this year's catch, which includes a superb group of marine paintings, as well as fine scrimshaw, ship models and so very much more. We hope you land a trophy or two of your own.

Joshua Eldred
July 2025

PROPERTY FROM

THE COLLECTION OF GEORGE LEWIS

THE COLLECTION OF MR. AND MRS. JOHN MIKLOS

A PRIVATE COLLECTION, MAINE

A LONG ISLAND ESTATE

THE COLLECTION OF BOB AND NINA HELLMAN

A PRIVATE COLLECTION, OSTERVILLE, MASSACHUSETTS

A PRIVATE COLLECTION, NEW JERSEY

and numerous other estates and collections

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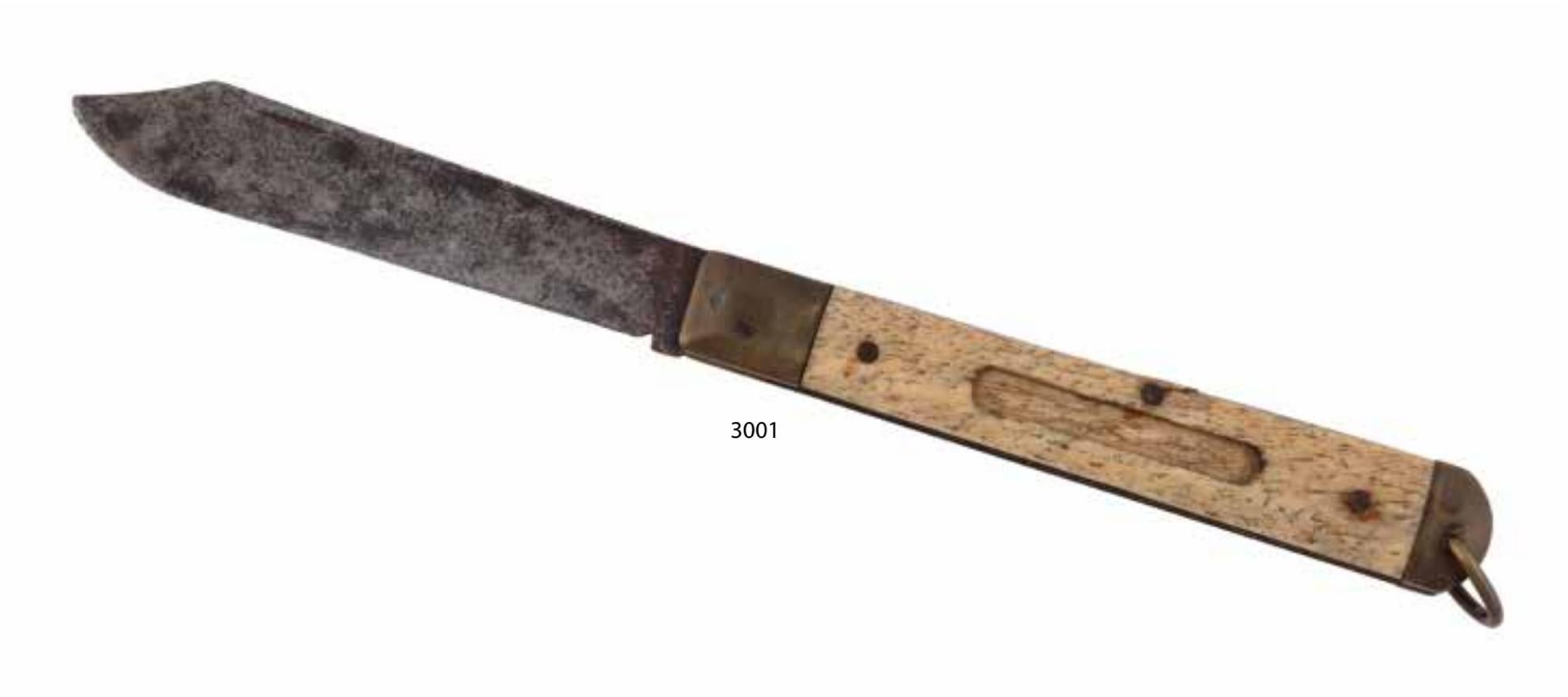
SESSION I

Thursday, August 7 at 9:30 a.m.

Scrimshaw

Whaling Artifacts + Memorabilia



3001

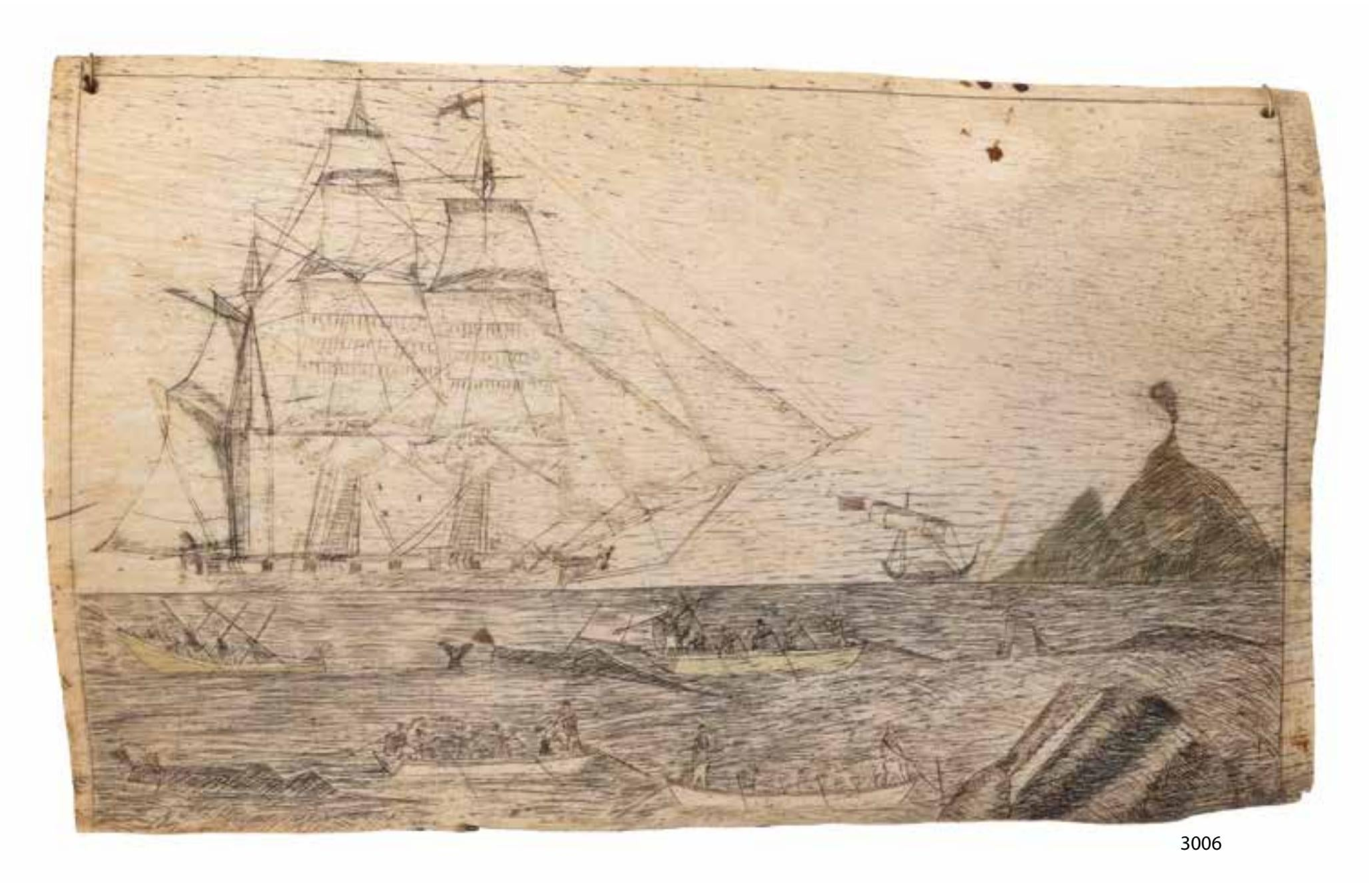
3001. **WHALEBONE-HANDLED FOLDING KNIFE**
19th Century
Handle with brass caps and hanging loop. Steel blade. Length closed 7”. Blade length 5.5”. 500/800

3002. **BALEEN FINGER-LAPPED BOX**
19th Century
The fingers formed as whale’s tails. Pine top. Height 4”. Diameter 6”. 500/800

3003. **BOX OF SPERM WHALE OIL SOAP**
France, 19th Century
Original label. Never opened. Box height 2”. Length 7”. Width 3.75”. 300/500

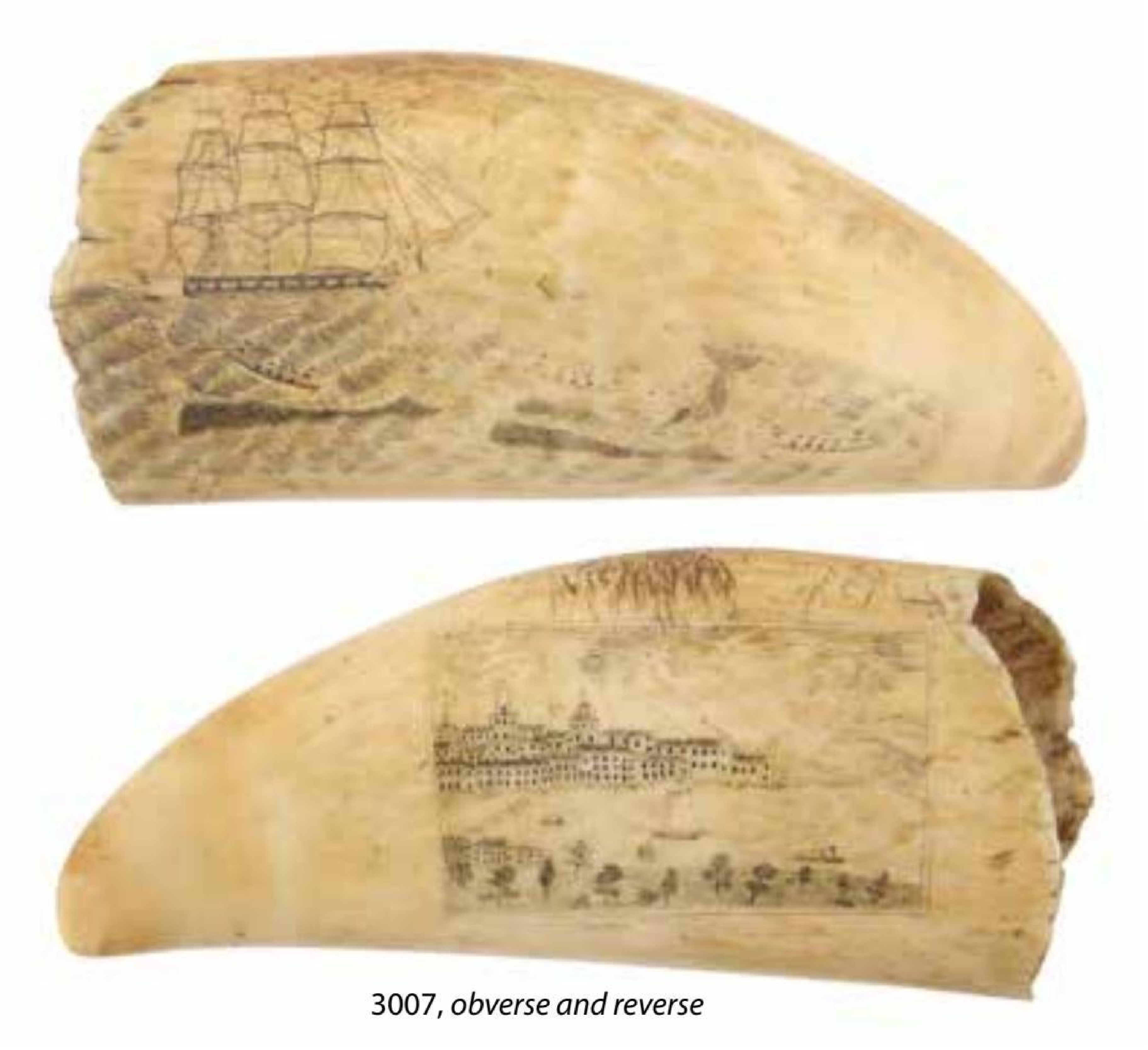
3004. **WHALEBONE DOUBLE SHEAVE BLOCK**
19th Century
With brass pins and manila rope. Length 5”. Width 2.5”. Depth 1.5”. 500/800

3005. **WHALEBONE DOUBLE SHEAVE BLOCK**
19th Century
With a heavy brass pin. Length 4”. Width 3”. Depth 1.875”. 500/800


3006

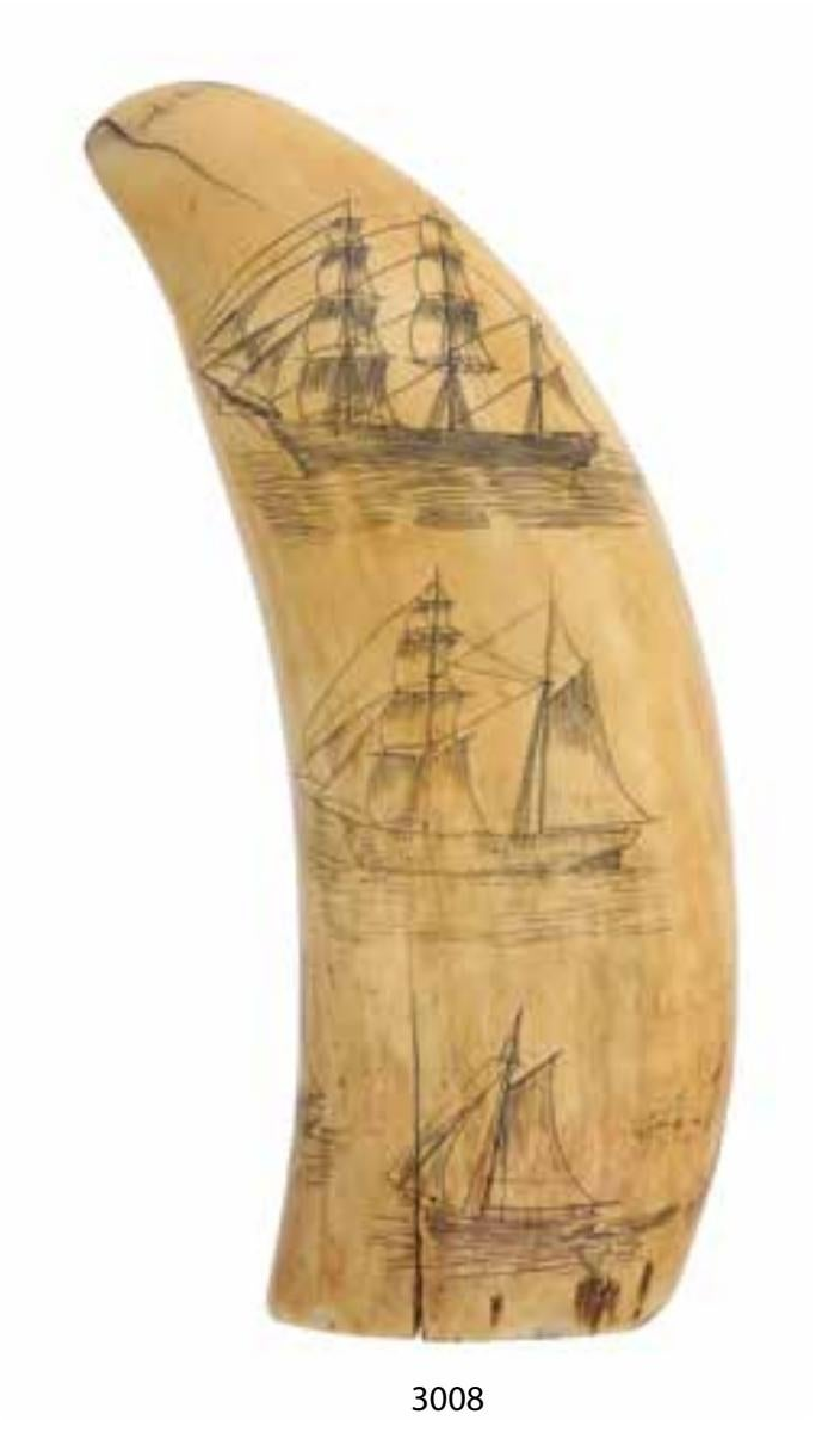
3006. **SCRIMSHAW PANBONE PANEL**
19th Century
Likely a South Seas view of an erupting volcano and active whaling, showing a whaleship, four whaleboats and five whales at various states of capture. A watch with a spyglass is at the top of the ship's foremast and a sailor at the bow holds an anchor. 9" x 14.75".
3,000/5,000

This tooth bears several similarities to one from the Kobacker Collection, sold at Eldred's, The Marine Sale, July 19, 2018, Lot #37. Both have finely drawn seascapes on the obverse and architectural views on the reverse, and the architectural views are distinctly rectangular, framed within line borders and titled in fancy lettering below.



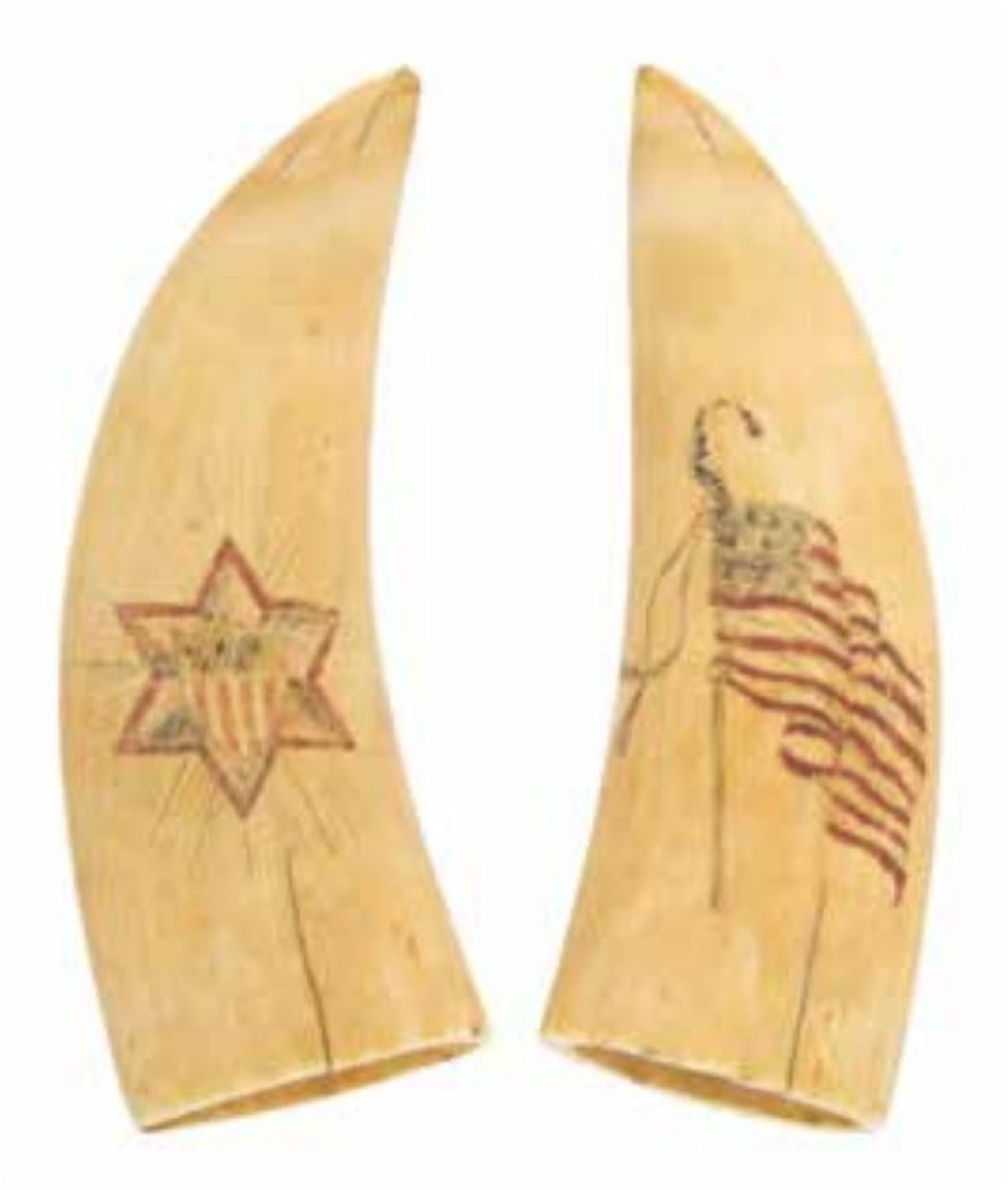
3007, *obverse and reverse*

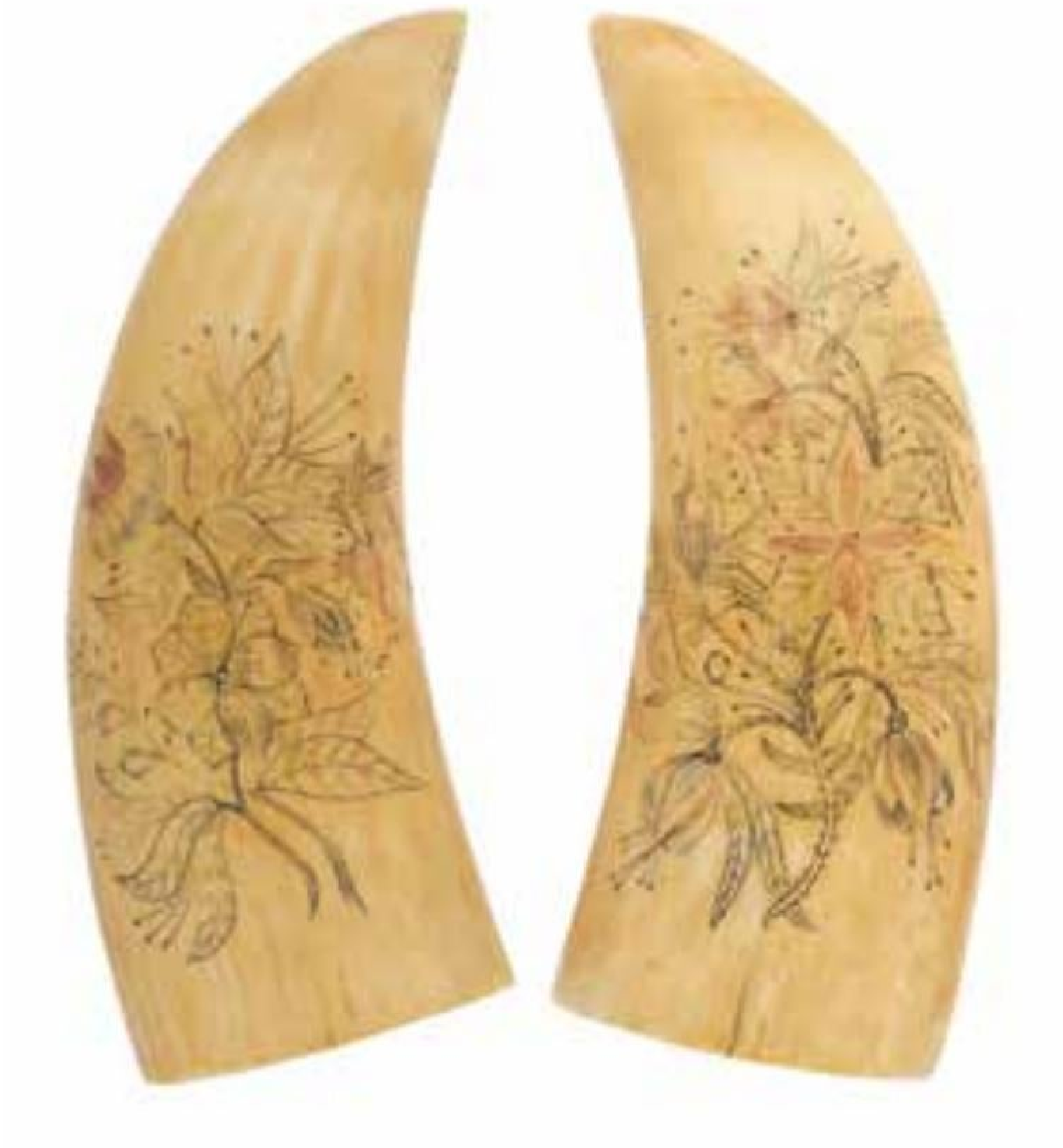
3007. **SCRIMSHAW WHALE'S TOOTH WITH WHALING AND CITY SCENES**
Mid-19th Century
Obverse depicts a whaling scene with a whaleship, three whaleboats in the water and three whales, one of which is lobtailing. The harpooner stands at the bow of one of the boats with his arms raised, apparently having just struck a whale. Reverse depicts a riverfront view of Vienna framed within a double line border. Titled faintly in script lettering below. Length 6.25". 4,000/6,000



3008

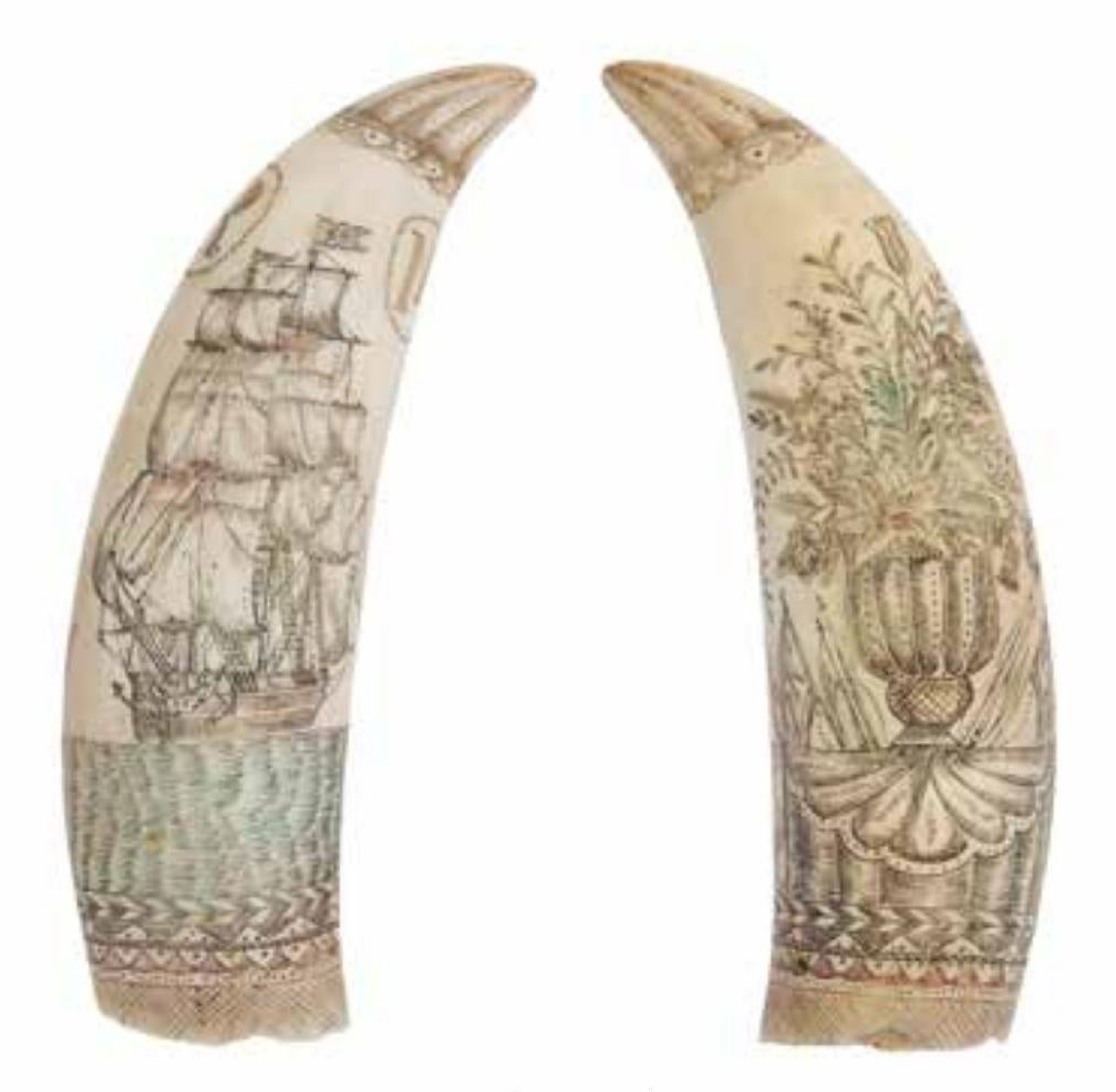
3008. **SCRIMSHAW WHALE'S TOOTH WITH VIEWS OF SAILING VESSELS**
19th Century
Vignettes of several different styles of vessels at sea wrap around the circumference of the tooth. Length 6.75". 1,500/2,500





3009, *pair*
obverse and reverse

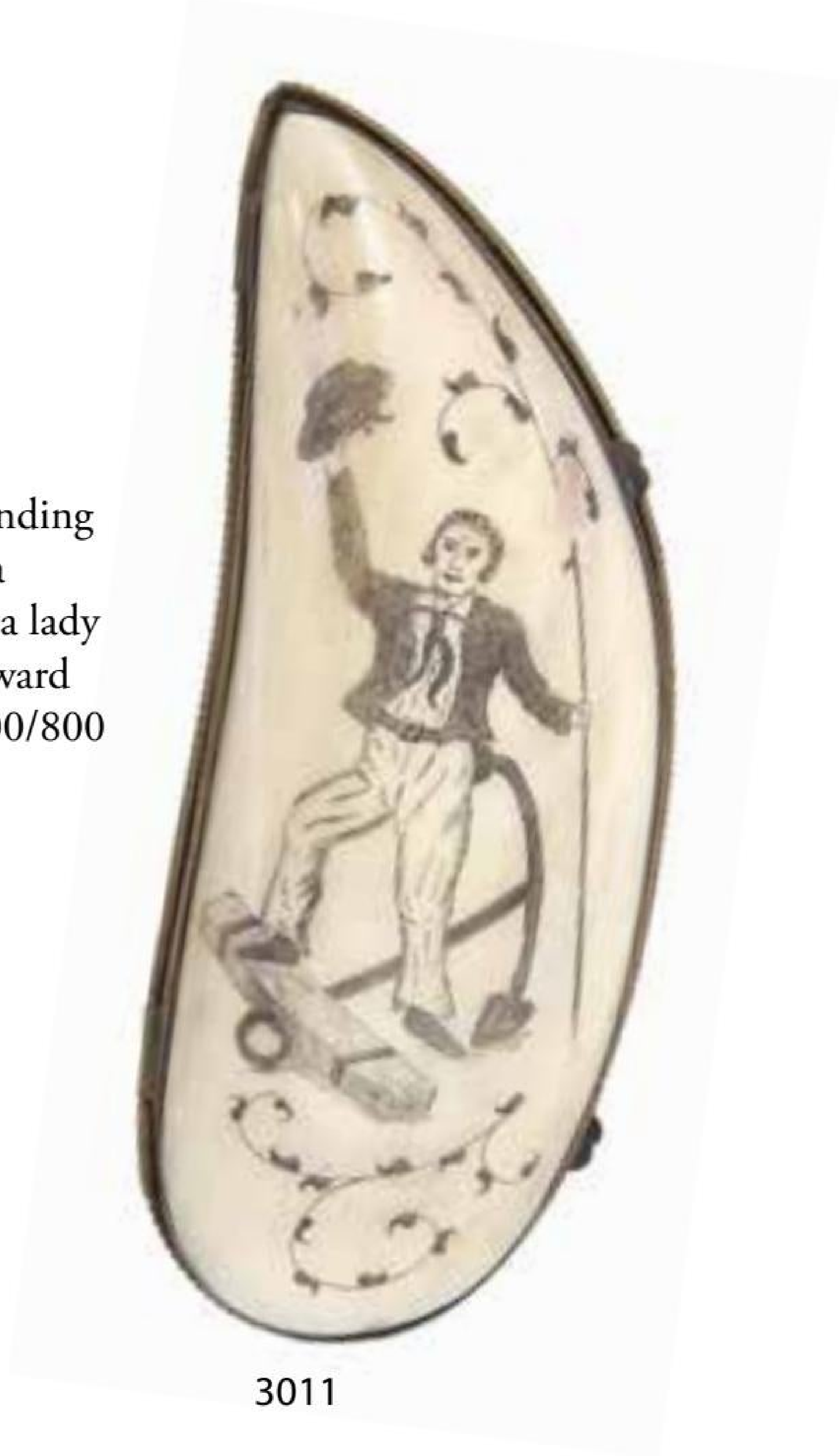
3009. **PAIR OF POLYCHROME SCRIMSHAW WHALE'S TEETH ATTRIBUTED TO THE STAR ENGRAVER**
19th Century
Obverses depict a rippling American flag and a six-pointed star containing a shield. Reverses with floral designs. Lengths 5.5".
1,000/1,500

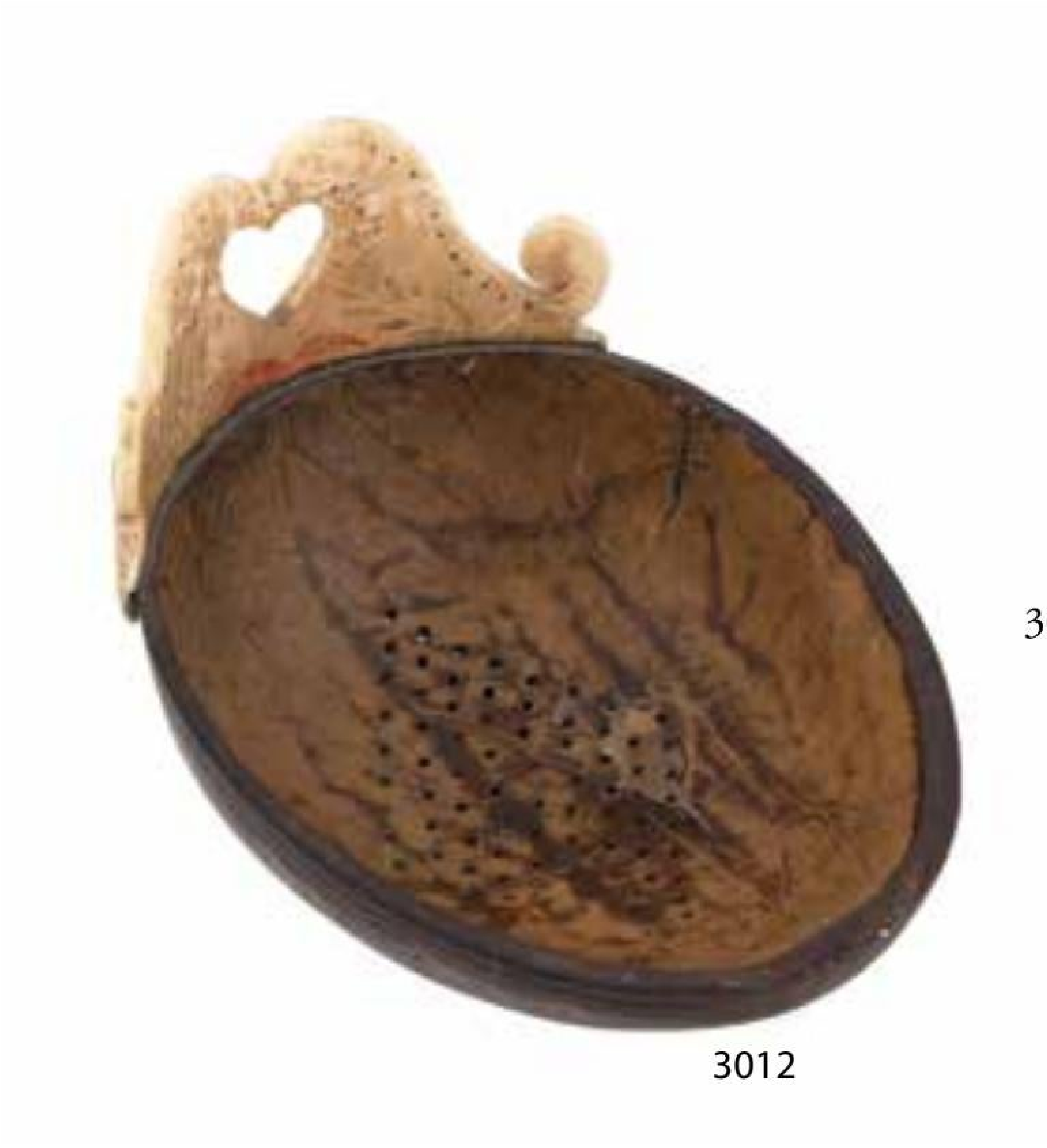


3010, *obverse and reverse*

3010. **POLYCHROME SCRIMSHAW WHALE'S TOOTH WITH SHIP PORTRAIT**
19th Century
Obverse with a finely rendered view of a three-masted vessel flying an American flag off the gaff and an "NB" house flag off the mainmast. Reverse depicts an abundant bouquet of flowers in an urn backed by a stylized whaleman's coat of arms that includes an "N.B" flag. "R" and "M" medallions on edges. Elaborate borders at tip and base. Length 5.5". 1,000/2,000

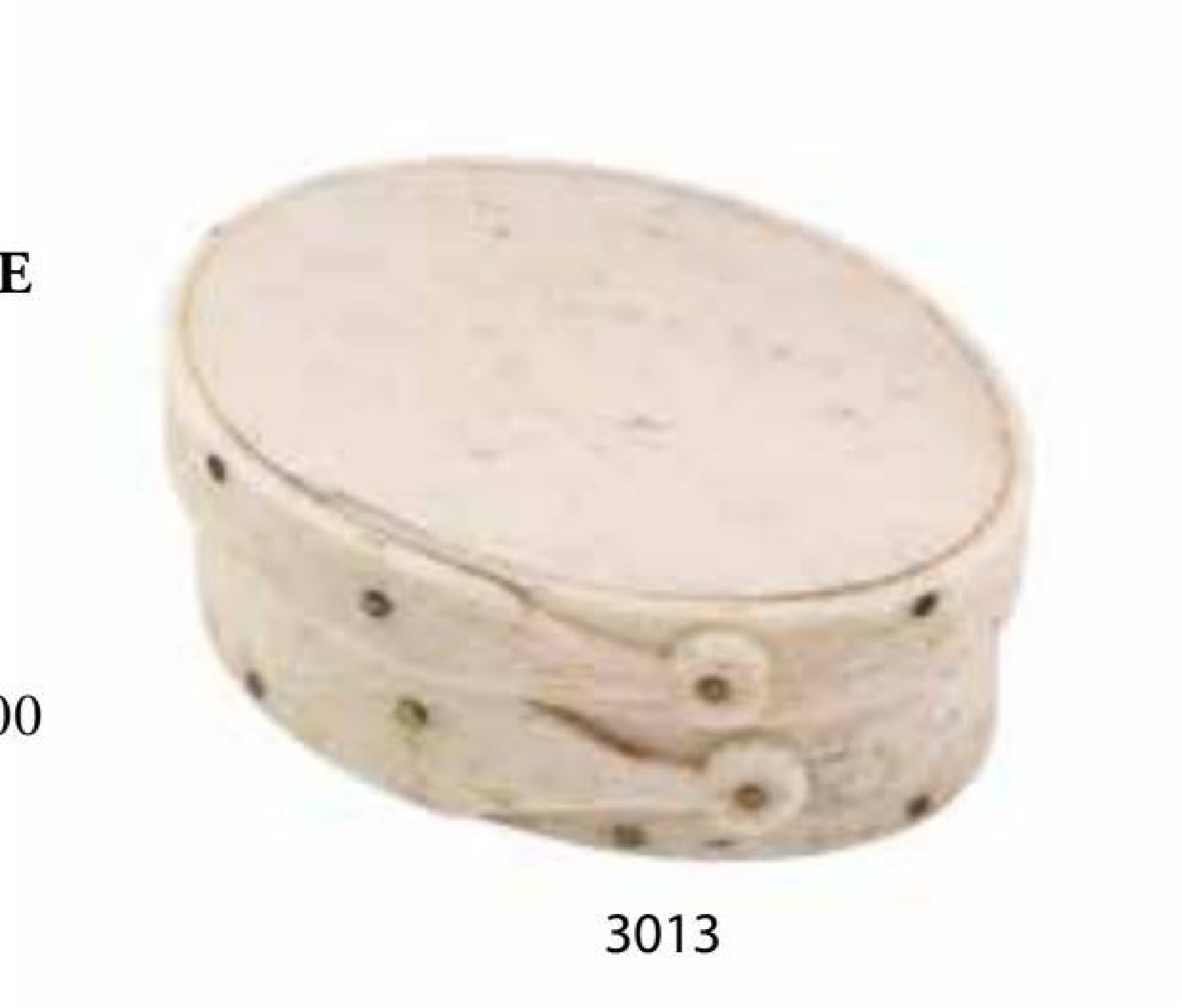
3011. **ENGRAVED SEASHELL KEEPSAKE BOX**
19th Century
Large bivalve shell with brass mounts. One side depicts a sailor standing with his foot on an anchor, holding his hat aloft in one hand and a whaling iron in the other. Other side with a full-length portrait of a lady with an elaborate hairdo. Inside with "To Dearest Emily From Edward On Returning From 9mths At Sea". Length 6.25". 500/800

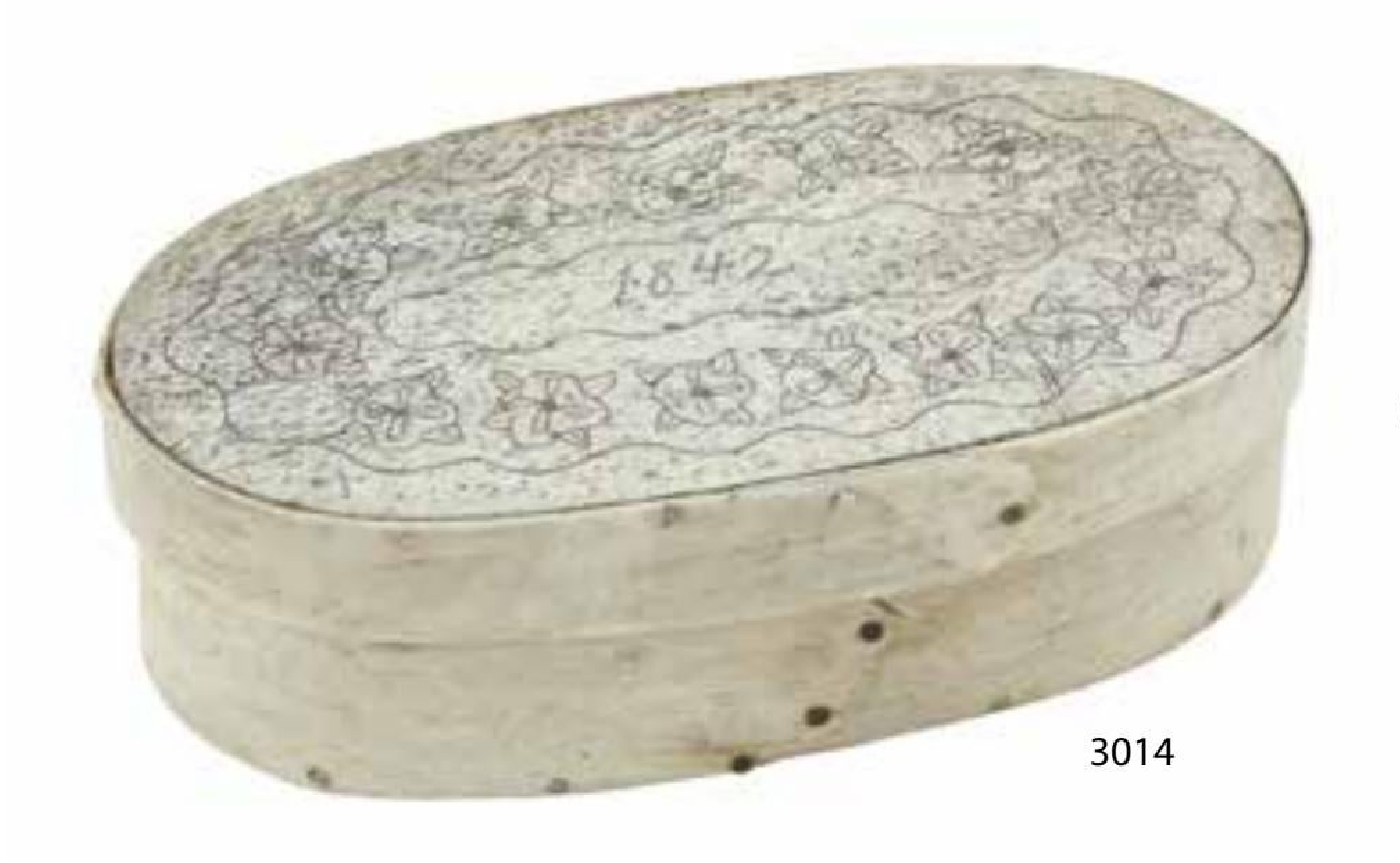

3011


3012

3012. **COCONUT SHELL SCOOP WITH POLYCHROME SCRIMSHAW WHALEBONE HANDLE**
19th Century
Scoop pierced with dozens of small holes, forming a diamond pattern. Shaped handle with pierced heart and engraved foliate, garland and pique designs. Length 4.5". 400/600

3013. **SMALL WHALEBONE COVERED MEASURE**
19th Century
Formed as a traditional finger-lapped box, the lip of the lid and the box each with a shaped finger affixed with metal pins. Interior of lid lined with wood. Wood base panel. Height 1". Length 2.5". 500/1,000


3013

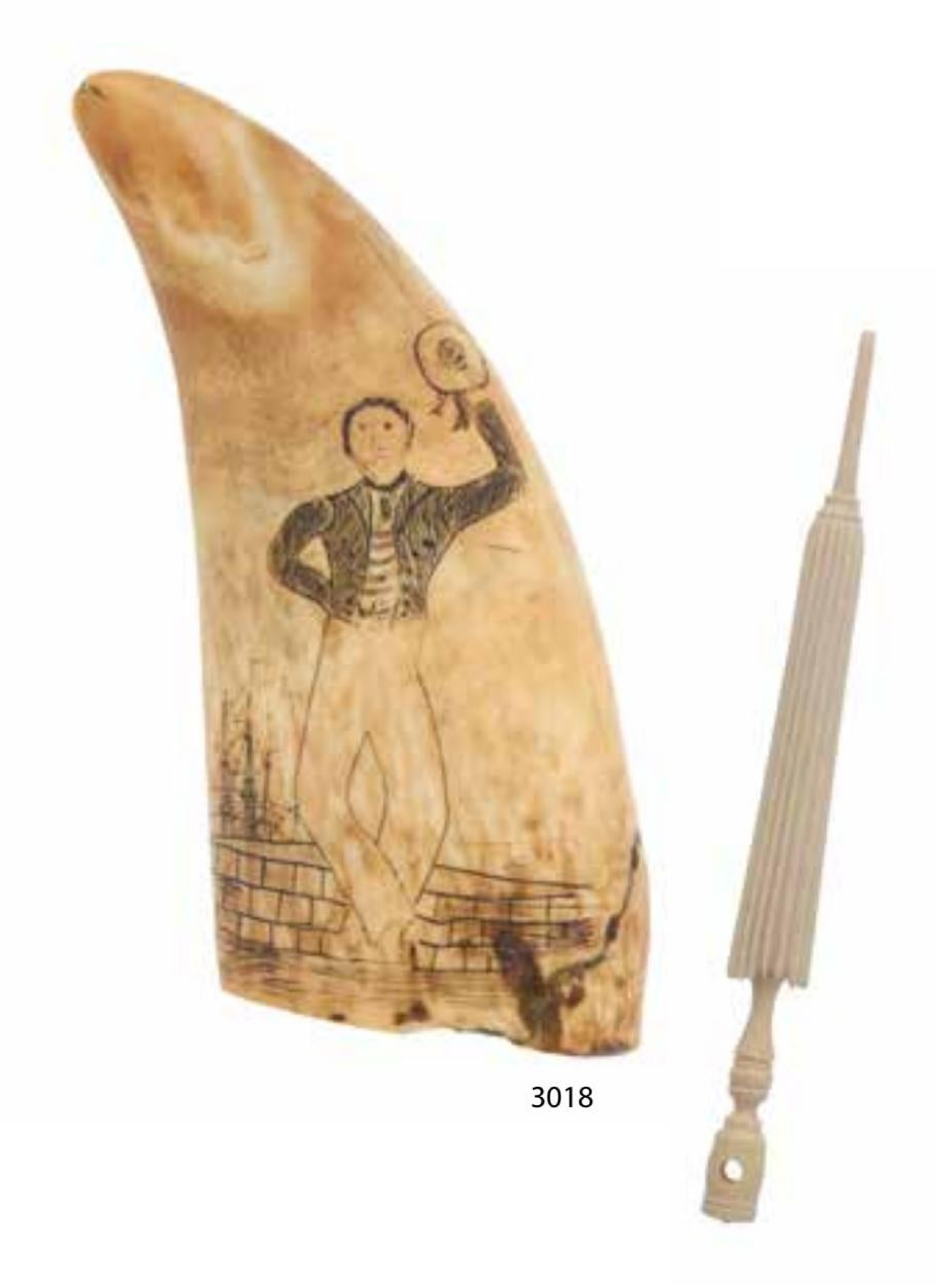

3014

3014. **ENGRAVED PANBONE DITTY BOX**
19th Century
Lid with "1842" surrounded by floral decoration. Length 6.25". 1,000/1,500

3015. **LARGE WHALEBONE FID**
19th Century
Incised banding. Length 20.75”. 800/1,200

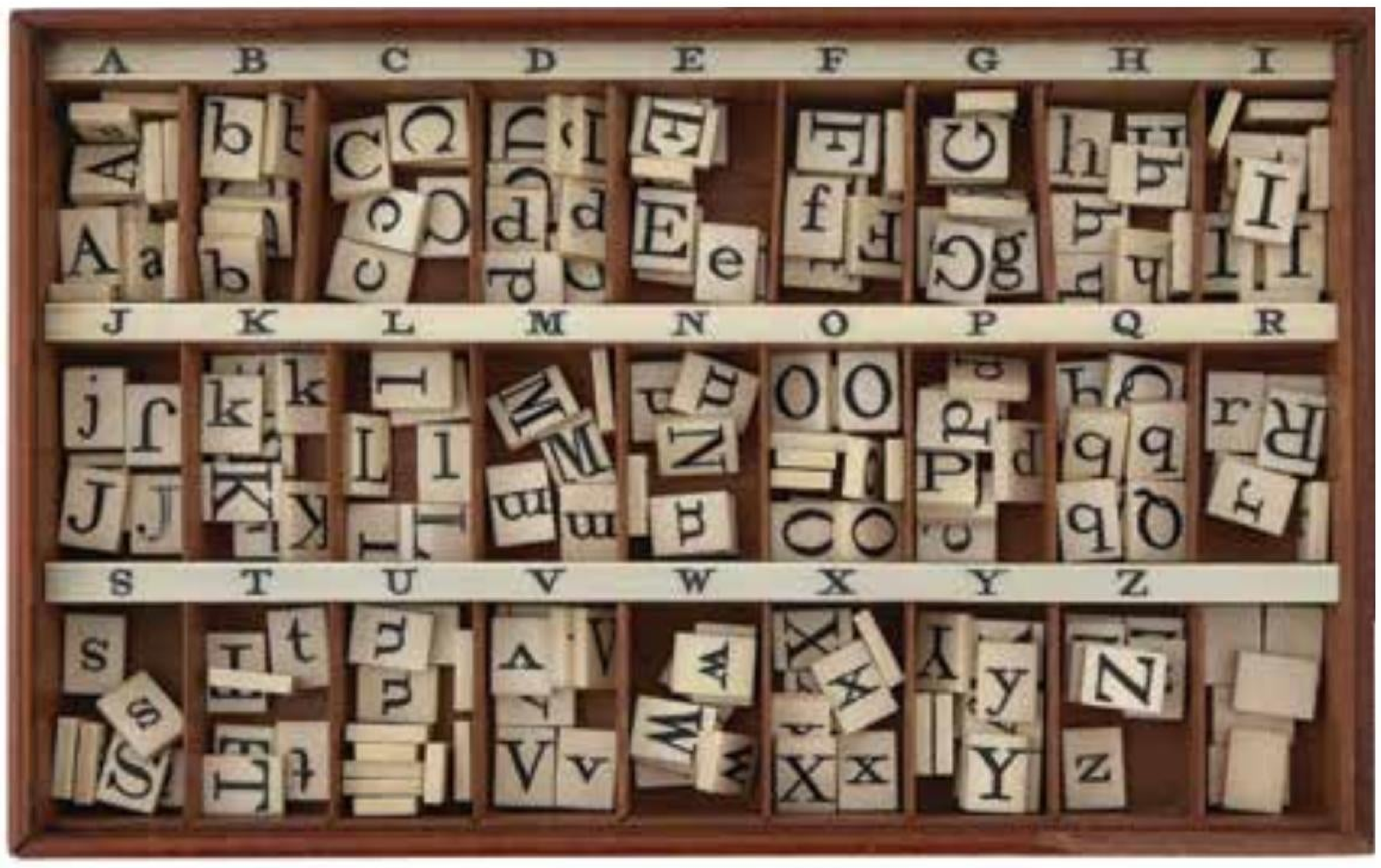
3016. **WHALEBONE FID**
19th Century
Deeply carved concentric rings at end. Length 12.25”. 500/800

3017. **WHALEBONE FID WITH EXCEPTIONAL TURNED HANDLE**
19th Century
Length 9.5”. 500/800

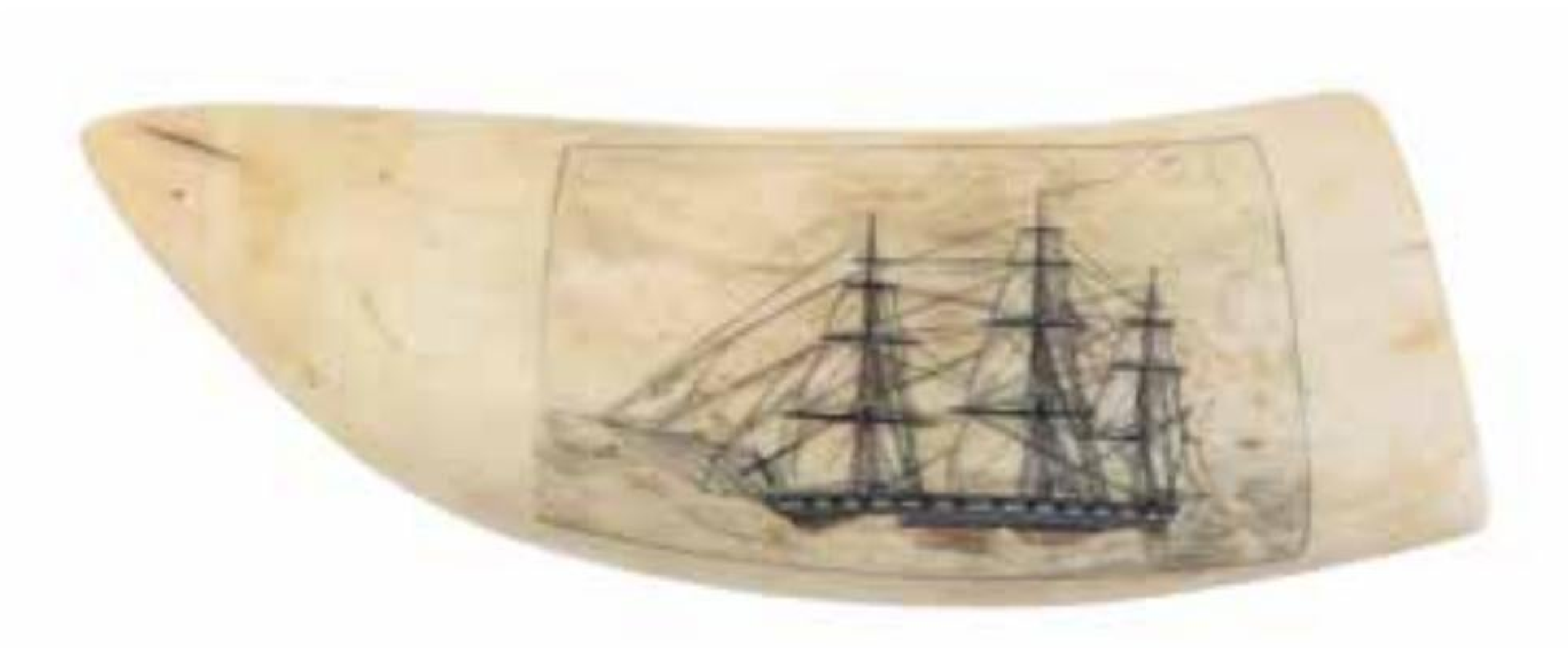

3018

3018. **SCRIMSHAW WHALE’S TOOTH DEPICTING A SAILOR WAVING HIS HAT**
Mid-19th Century
Together with an umbrella-form ivory carving. Whale’s tooth shows the sailor standing in front of a brick wall, with a ship flying long pennants visible in the distance. Tooth height 3.5”. Carving length 4.75”. 1,000/1,500

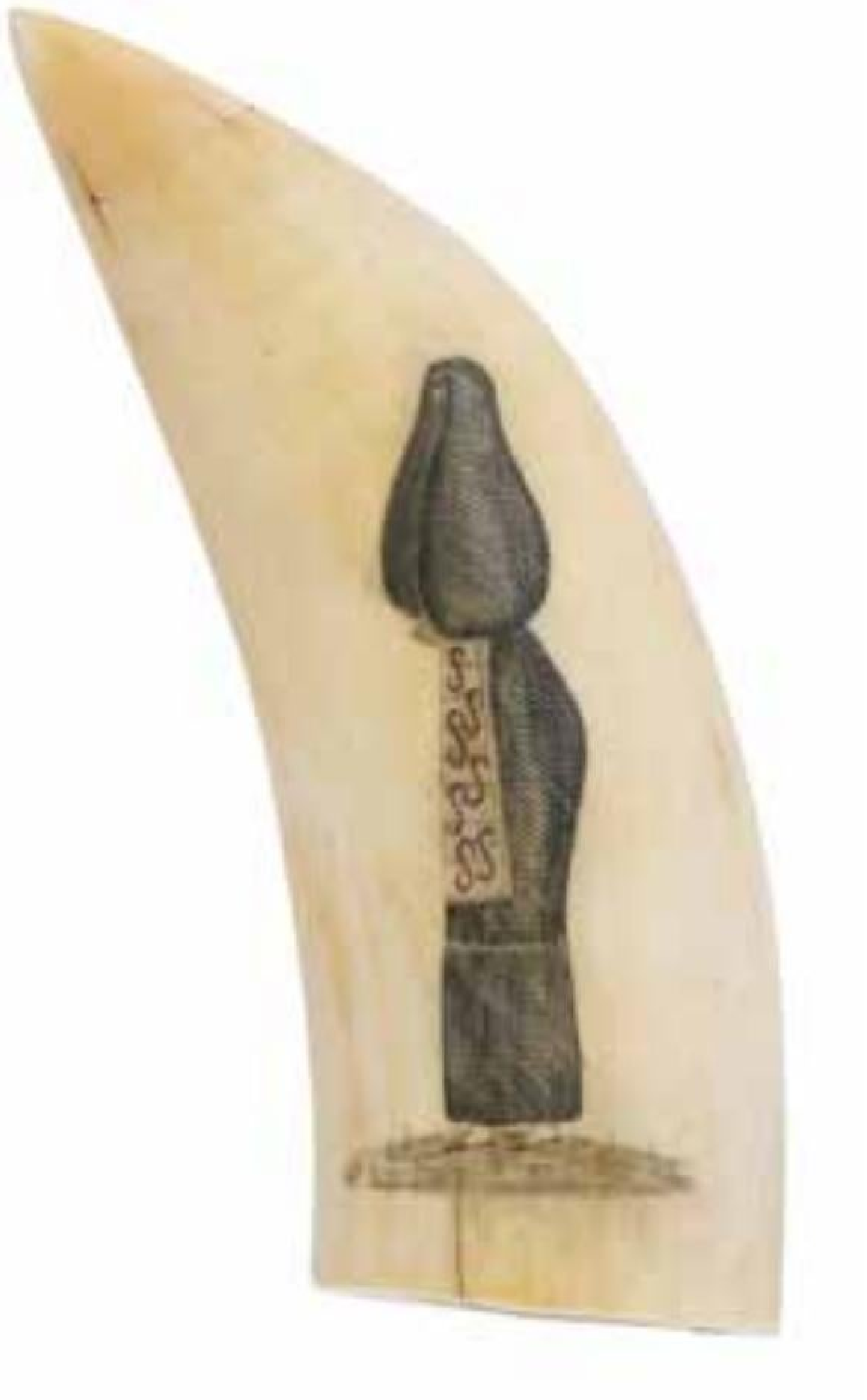
3019. **CASED SET OF ALPHABET TILES**
Second Half of the 19th Century
Bone tiles with uppercase letters on one face and lowercase letters on the other face, plus blank tiles. Mahogany case’s fitted interior with engraved ivory panels identifying each compartment. Sliding lid with paper label on underside for E.C. Spurin “Fine Ivory Work, English & Foreign Toys”, London. Case height 1.5”. Length 11.25”. Width 7”. 600/1,000


3019

The Marine Sale

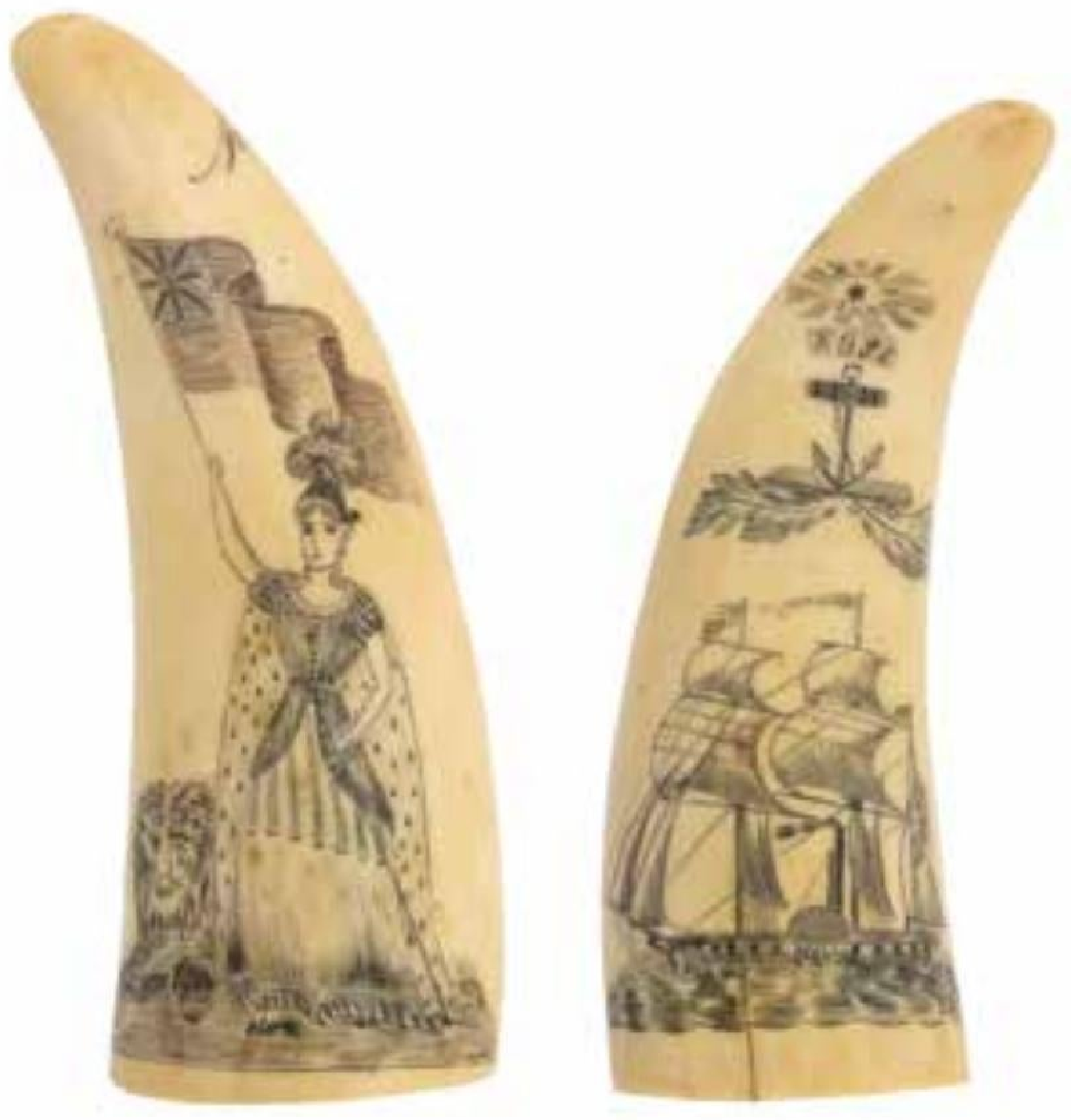


3020, *obverse and reverse*



3020. **POLYCHROME SCRIMSHAW WHALE'S TOOTH ATTRIBUTED TO CAPTAIN SAMUEL LAWRENCE**
19th Century
Obverse depicts the New Bedford ship *Lafayette*, which was lost in the Galapagos Islands in 1850. Reverse with a portrait of a woman wearing a capote e capelo, the traditional Azorean cape and hood. Length 5.5".
4,000/6,000

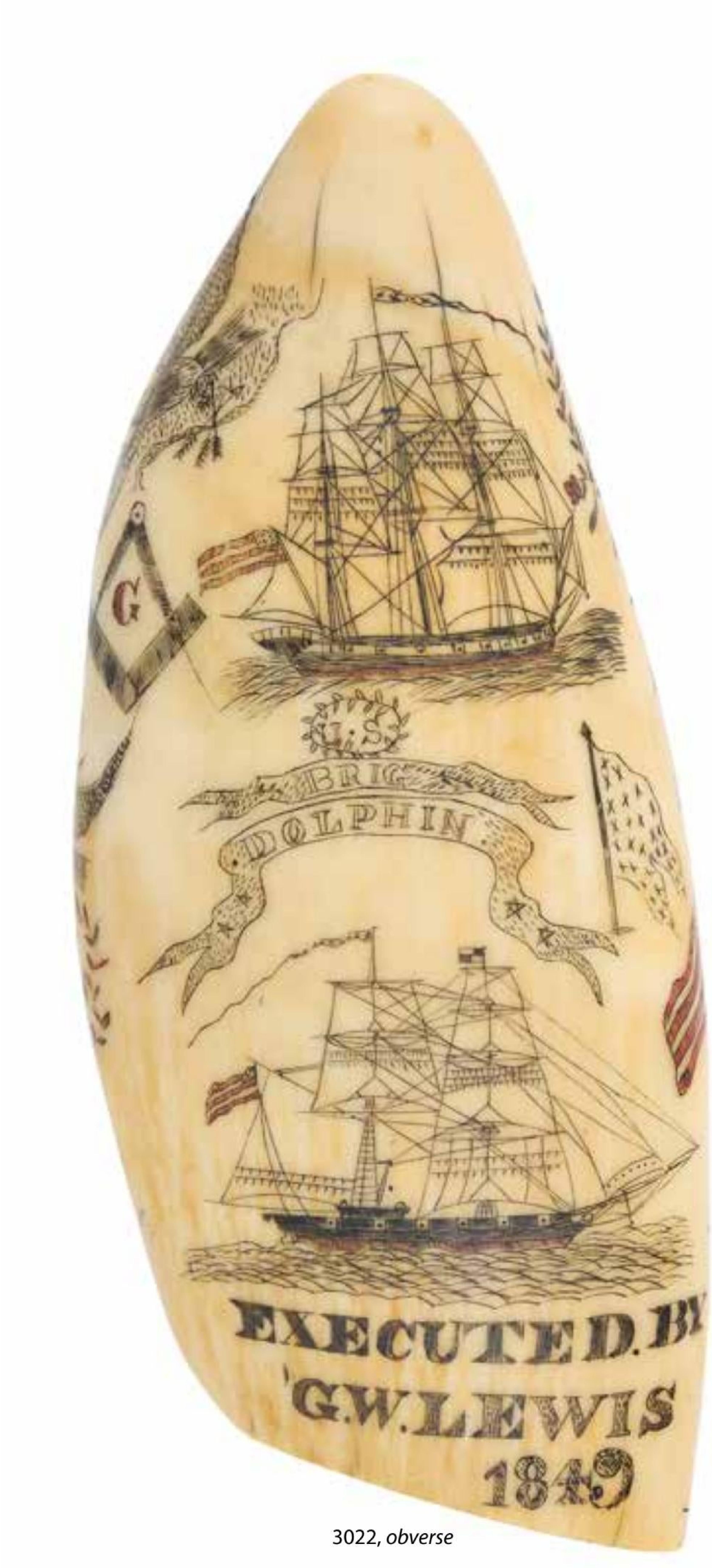
Provenance:
Northeast Auctions, Portsmouth, New Hampshire, August 15, 1998, Lot #94.
Ray DeLucia.
Ed Stecewicz, Nutley, New Jersey.



3021, *obverse and reverse*

3021. **POLYCHROME SCRIMSHAW WHALE'S TOOTH**
Mid-19th Century
Obverse depicts Brittania with a British red ensign and a lion at her feet. Reverse depicts a British-flagged sidewheeler beneath an anchor and foliate designs. Length 5". 1,500/2,500

Provenance:
Rafael Osona Auctions, Nantucket, Massachusetts.



3022, *obverse*

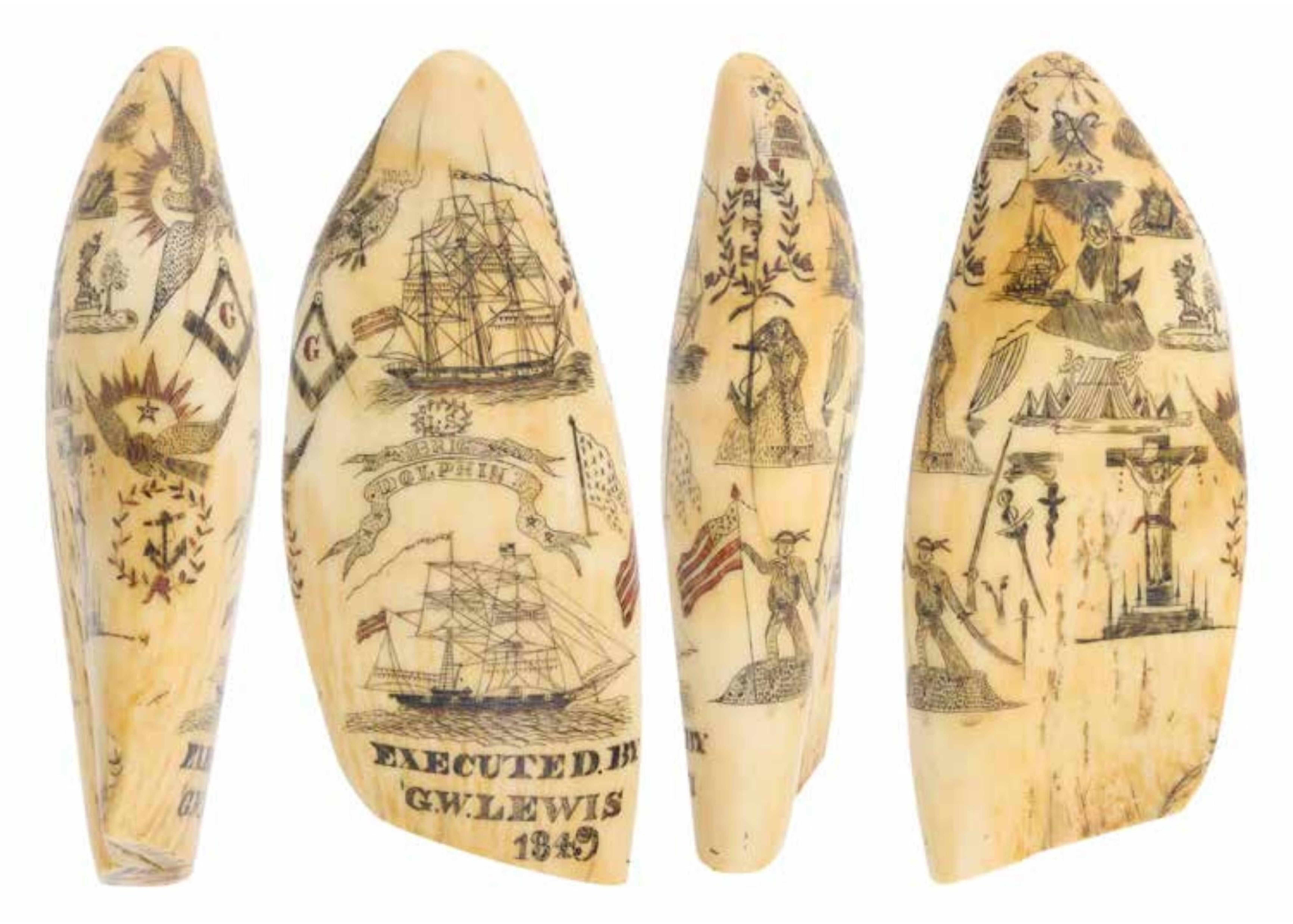
3022. **POLYCHROME SCRIMSHAW WHALE'S TOOTH SIGNED AND DATED "G.W. LEWIS 1849"**
Mid-19th Century
Obverse with two ship portraits, "U.S. Brig Dolphin" in banners at center, and "Executed by G.W. Lewis 1849" at base. Remainder of tooth with a dense array of images including a U.S. Navy jack, a portrait of Hope resting against a fouled anchor, a portrait of a sailor with a cutlass and American flag on pole, a long gun, a mermaid on the rocks, a ship, a military encampment, Christ on the cross, a memorial column, a caduceus, a fouled anchor within a wreath, two spread-wing eagles, a cannon, and several fraternal symbols. Inscribed on edge within a wreath "T.J.P.", believed to be for Thomas Jefferson Page, purser on the *Dolphin* and the intended recipient. Length 7.5". 40,000/60,000

Provenance:
The Collection of Mr. and Mrs. John Miklos.

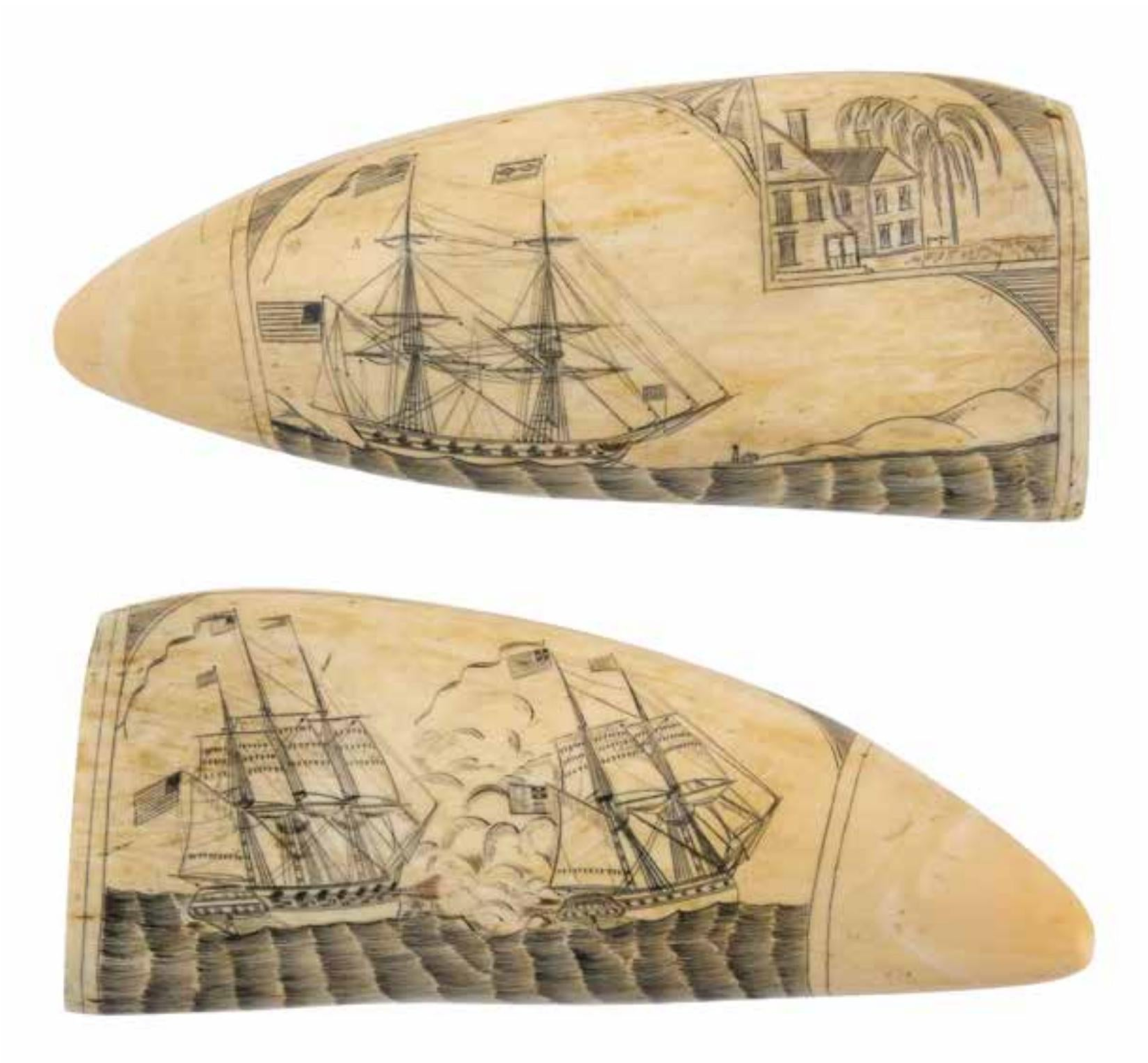
Illustrated:
***Wandering Whalemen and Their Art: A Collection of Scrimshaw Masterpieces** by Alan Granby (Hyannis Port, Mass.:, 2021), p. 127-128.*

G.W. Lewis is believed to be George W. Lewis, who served aboard the whaleship *Saratoga* out of New Bedford on an 1849 voyage. He survived the wreck of the ship *City* in 1854, which apparently ended his whaling career. He ended up on Nantucket and served with the island's militia.

The U.S. Navy brig *Dolphin* was launched in New York in 1836 and was in service until 1860.


BRIG
DOLPHIN
EXECUTED.BY
G.W.LEWIS
1849

3022, *obverse, edges and reverse*



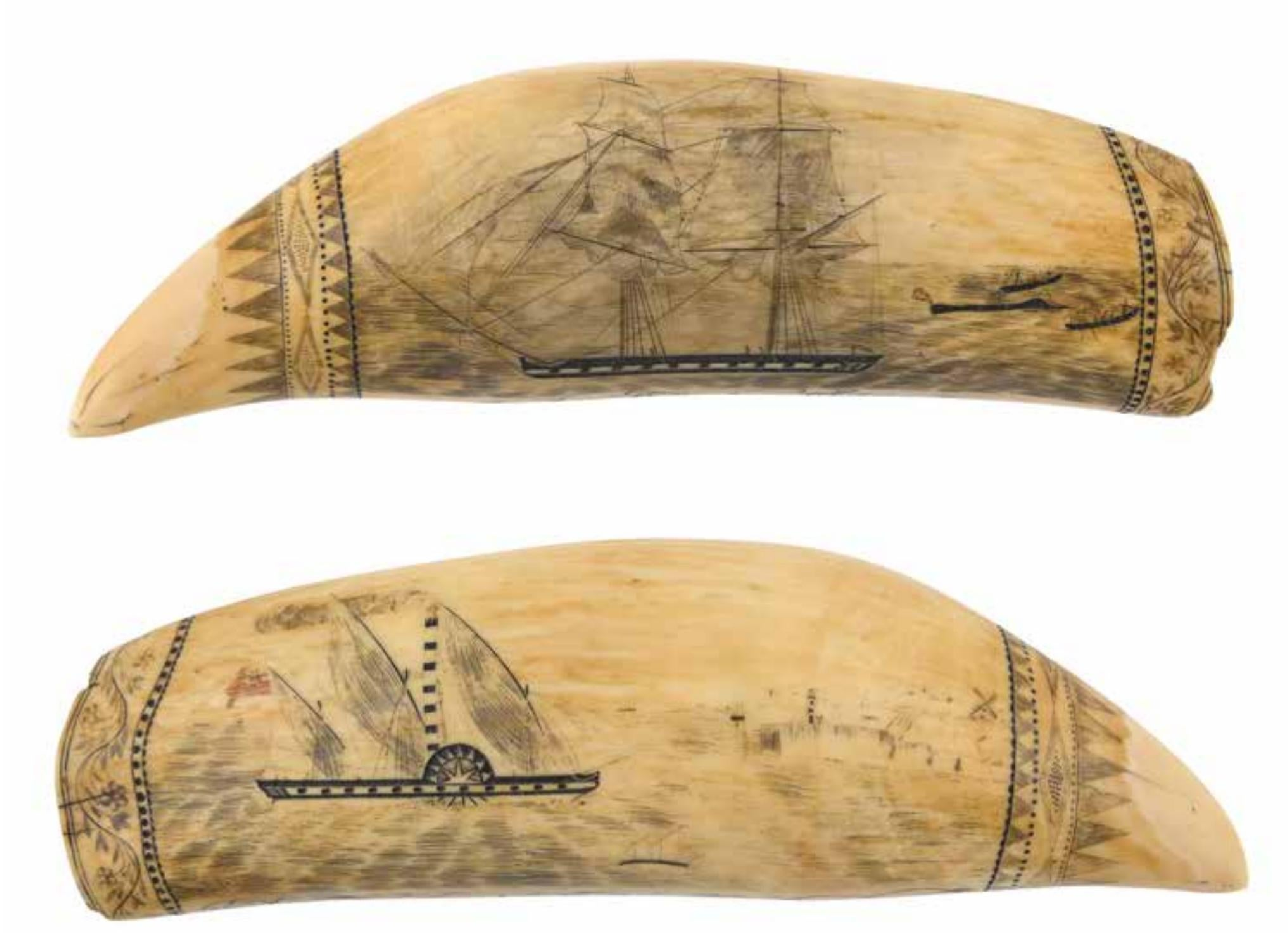
3023, *obverse and reverse*

3023. **VIGNETTE ENGRAVER SCRIMSHAW WHALE'S TOOTH**
Mid-19th Century

Obverse depicts a gunship flying a U.S. Navy jack at the bow, a flag with two diamonds from the foremast, an American flag and a long streamer from the mainmast, and another American flag from the gaff. A lighthouse and the keeper's house are visible on the hilly coastline in the distance. Vignette at upper right depicts two houses under the shade of a tree. Reverse depicts a naval battle between a British and an American ship, probably from the War of 1812. Both vessels flying their nation's flags and assorted pennants and streamers. Scenes and vignette with fine line borders and decorative quarter fans at the upper corners, typical for the scrimshander. Length 6.75". 50,000/70,000

Provenance:
The Collection of Mr. and Mrs. John Miklos.

The **Vignette Engraver**'s identity is yet to be uncovered, but several teeth by the same hand, all with the characteristic framed vignettes, have come to market at Eldred's. One, from the collection of Thomas Mittler and sold at the Marine Sale, July 20, 2017, Lot #11, is illustrated in **Scrimshaw and Scrimshanders, Whales and Whalemen** by E. Norman Flayderman (New Milford, Ct.: N. Flayderman & Co., Inc., 1972), p. 71 and 93. Another, sold at the Marine Sale, July 22, 2011, Lot #623, is illustrated in **Wandering Whalemen and Their Art: A Collection of Scrimshaw Masterpieces** by Alan Granby (Hyannis Port, Mass.: 2021), p. 115.



3024, *obverse and reverse*

3024. **IMPORTANT LADY WELLINGTON ENGRAVER SCRIMSHAW WHALE'S TOOTH**
Circa 1840

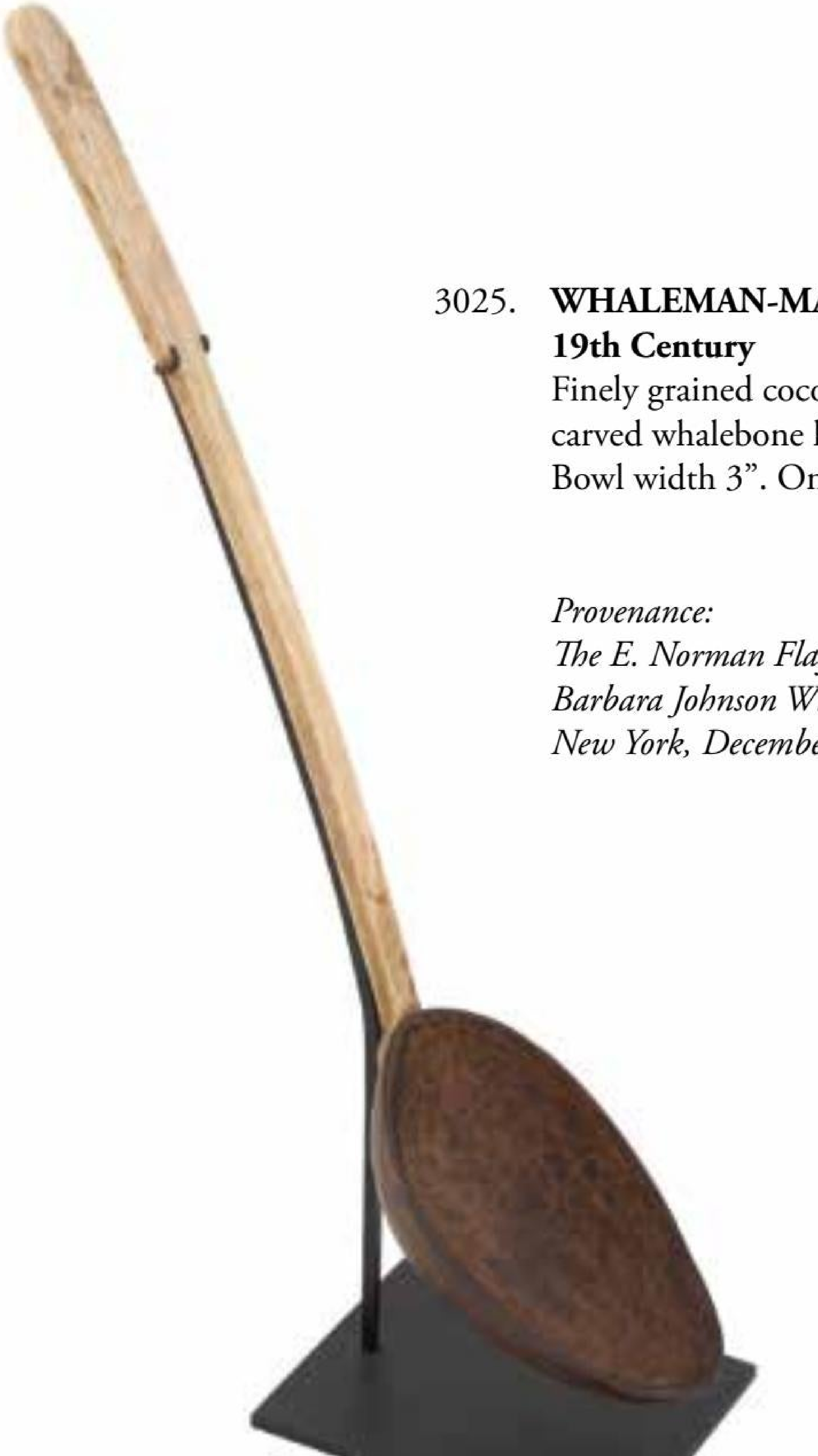
A monumental tooth, engraved on obverse with an active whaling scene and on reverse with a portrait of a side-wheel steamship off the coast, with some polychroming. Obverse, titled "Lady Wellington Whaling", depicts a port view of the ship, and two whaleboats in pursuit of a surfaced whale. Reverse, titled "A view of the North Foreland from the North", depicts the sidewheeler flying the British red ensign, with a small sailboat off her starboard side, a lighthouse atop steep cliffs, and a distant windmill. North Foreland is a headland on the northeast coast of Kent. Elaborate sawtooth, linked diamond and pique borders at tip, and floral vine and pique borders at base. The elegant script lettering, ornamental borders and deep intaglio-style carving of the hulls and whale are all characteristic of the Lady Wellington Engraver's work. Length 9.5".

40,000/60,000

Provenance:
Barbara Johnson Whaling Collection, Sotheby's, New York, December 11-12, 1981, Lot #485.
The Collection of Mr. and Mrs. John Miklos.

Exhibited:
Mystic Seaport Museum, 1978.

Illustrated:
Wandering Whalemen and Their Art: A Collection of Scrimshaw Masterpieces *by Alan Granby (Hyannis Port, Mass.: 2021), p. 69, plates 4.6a, b and c. The published length of this tooth is incorrect.*

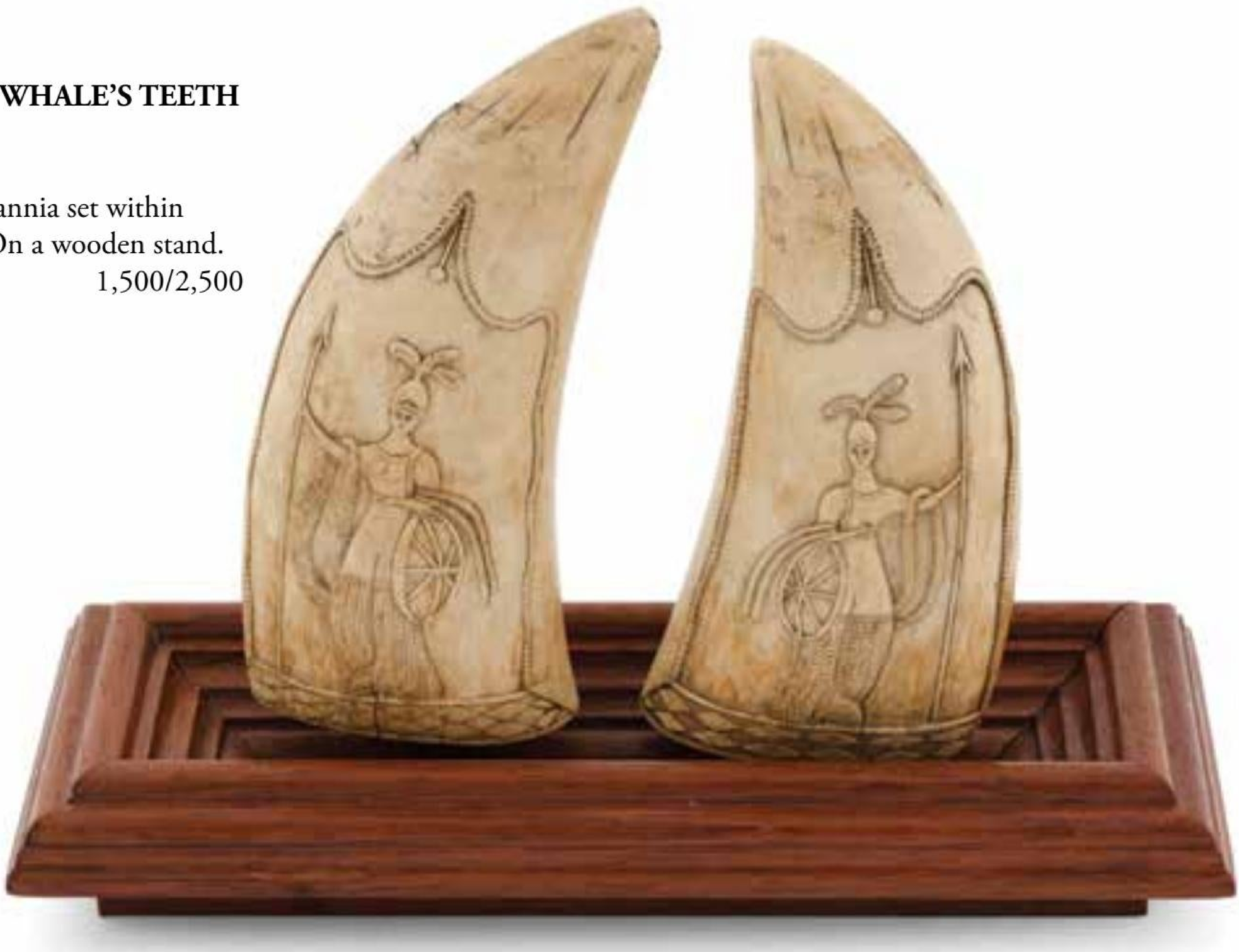


3025. **WHALEMAN-MADE SERVING SPOON**
19th Century
Finely grained coconut shell bowl. Delicately carved whalebone handle. Length 13.25”. Bowl width 3”. On a contemporary stand.
1,000/2,000

Provenance:
The E. Norman Flayderman Collection.
Barbara Johnson Whaling Collection, Sotheby's New York, December 16-17, 1983, Lot #365.

3025

3026. **PAIR OF RELIEF-CARVED WHALE’S TEETH DEPICTING BRITANNIA**
19th Century
Nicely rendered figures of Britannia set within draped niches. Lengths 5.5”. On a wooden stand.
1,500/2,500

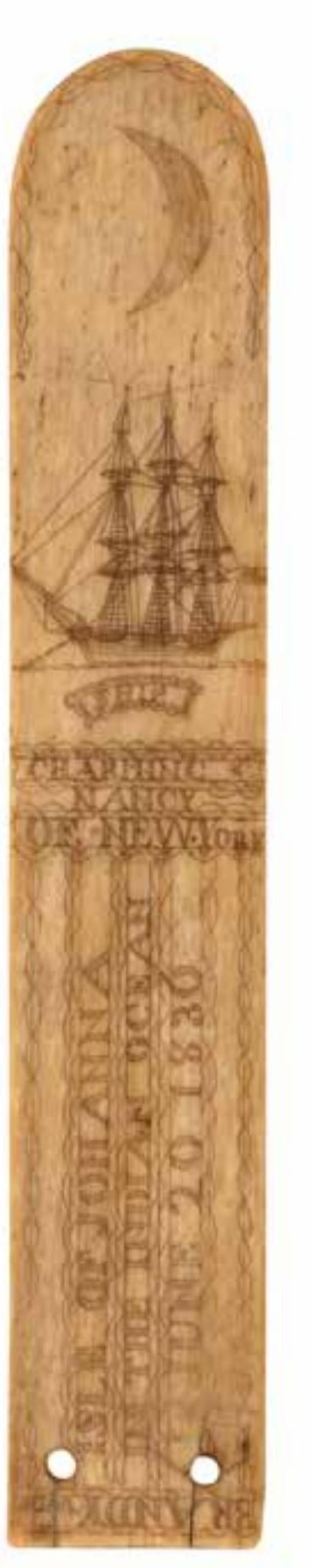


3026

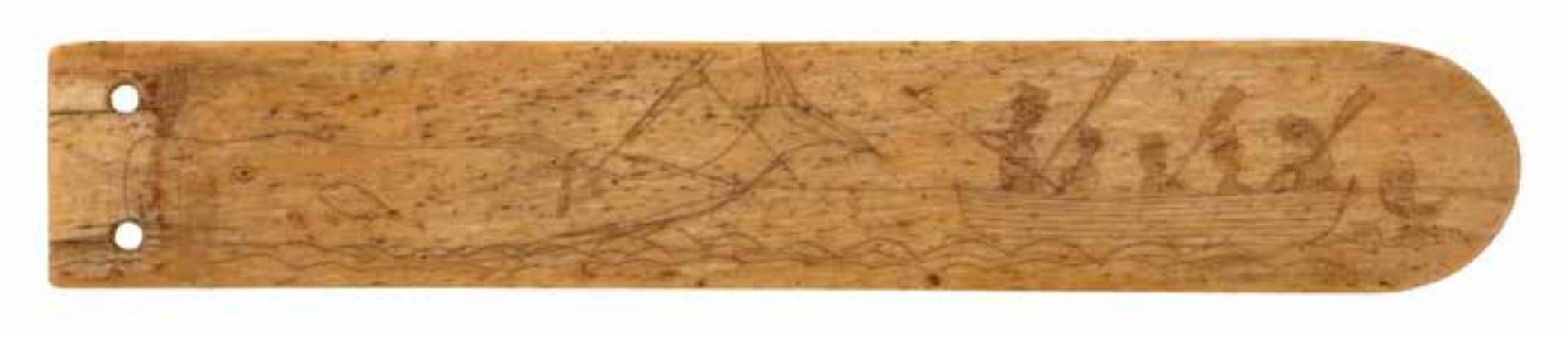
3027. **WHALEBONE SEAM RUBBER**
19th Century
Handle with a crescent-shaped terminal and a nicely turned stem wrapped in twine. Length 5.5”. 600/900

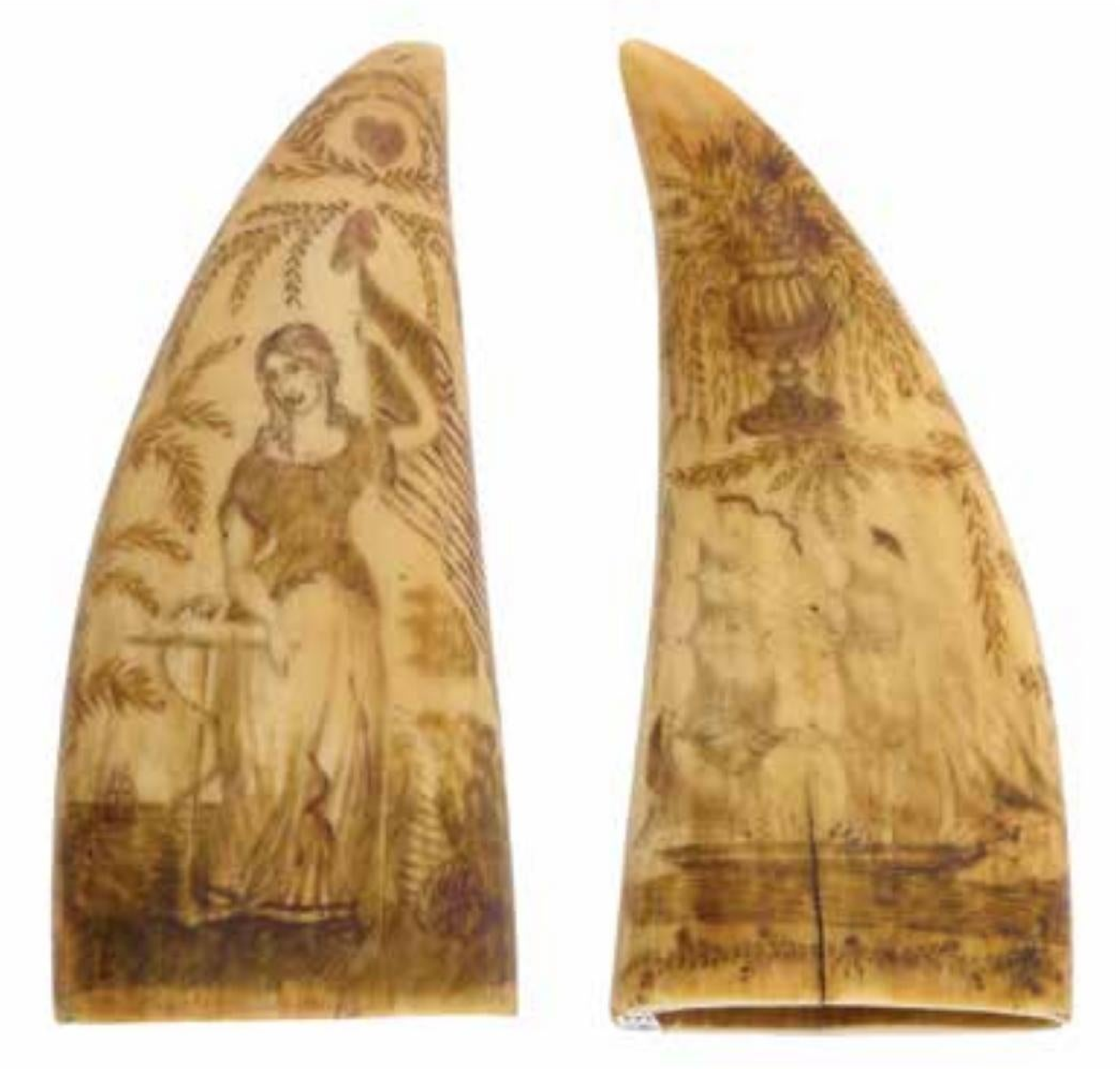
3028. **PAIR OF SCRIMSHAW WHALE’S TEETH WITH FIGURAL PORTRAITS**
19th Century
Depict a woman and a Scotsman playing a pipe, both seated on rocks within landscapes. Carved whalebone bases. Lengths 6.25”. 2,000/3,000

3029. **SCRIMSHAW WHALEBONE PANEL**
19th Century
Obverse depicts a crescent moon, a three-masted ship flying an American flag, and “Ship Charming Nancy of New York”, “Isle of Johanna in the Indian Ocean June 20 1836” and “Brandy Win” within assorted decorative banners, all oriented in different directions. Reverse depicts a scene of a whaleboat engaged with a sperm whale, one of the six whalemen tossed overboard at the stern. Length 9”.
2,000/3,000



3029, *obverse and reverse*



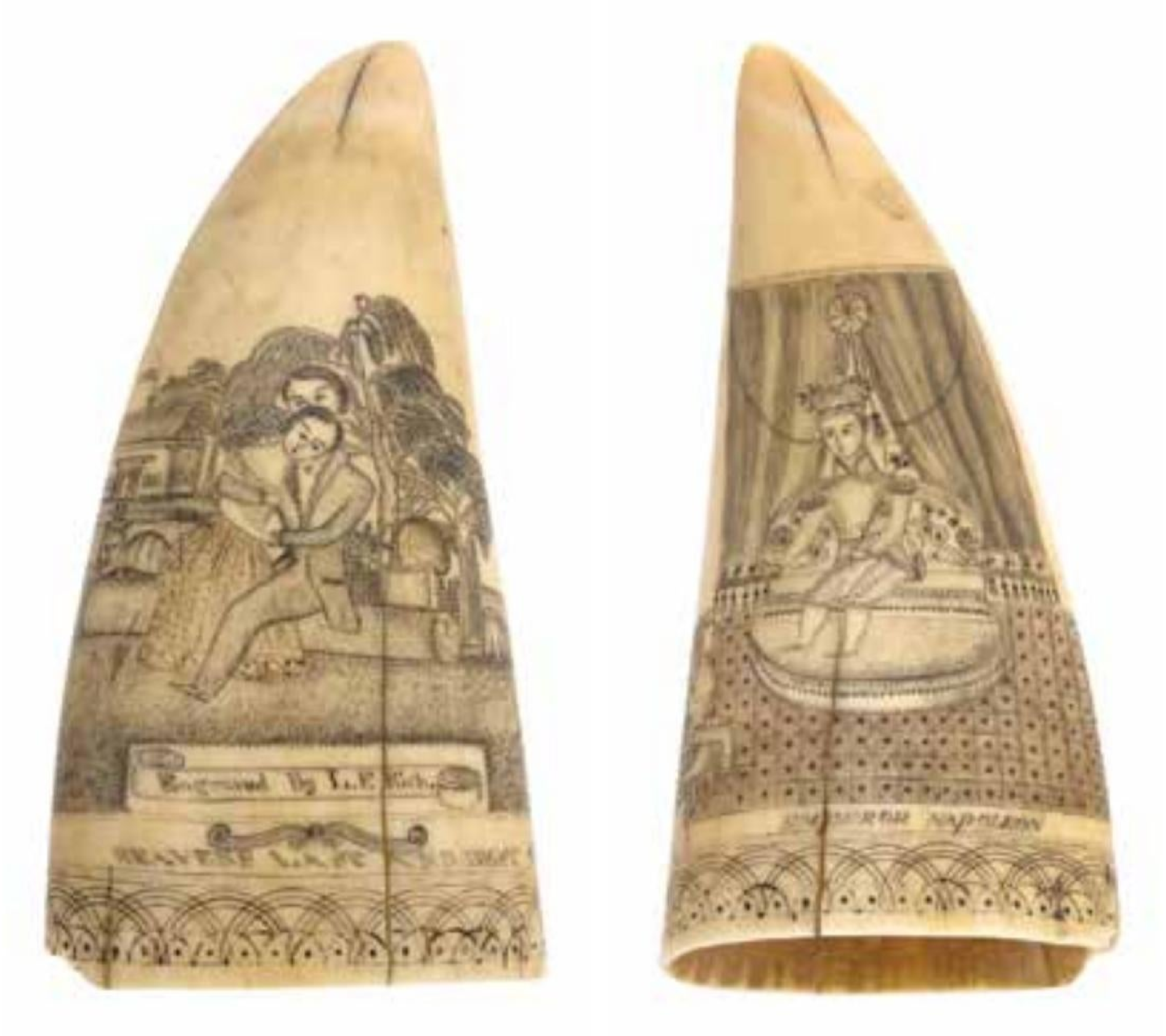


3030, *obverse and reverse*

3030. SCRIMSHAW WHALE'S TOOTH WITH PORTRAIT OF HOPE AND A SHIP

19th Century

Obverse depicts Hope standing on the shore, resting her right arm on a fouled anchor and holding a large American flag on a pole topped with a phrygian cap in her left hand. A vessel in the distance is sailing toward shore. Red heart within a foliate surround at the tip. Reverse depicts a two-masted ship flying an American flag at the stern. Foliate garland above the ship and floral vine below. Large urn holding a lush bouquet at the tip. Assorted leafy vines on edges. Length 5.25".
2,000/3,000



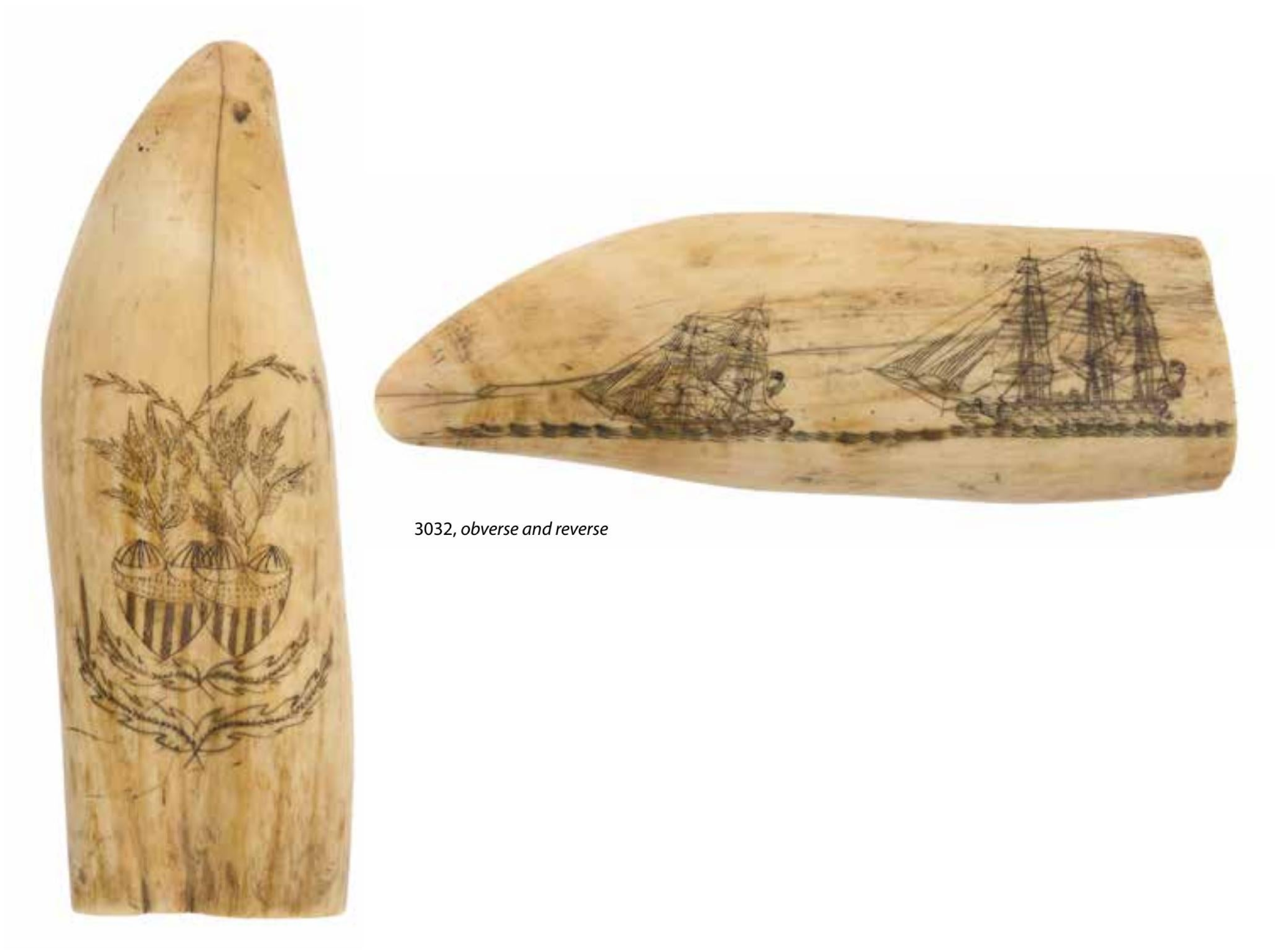
3031, *obverse and reverse*

3031. POLYCHROME SCRIMSHAW WHALE'S TOOTH BY LEMUEL F. RICH

19th Century

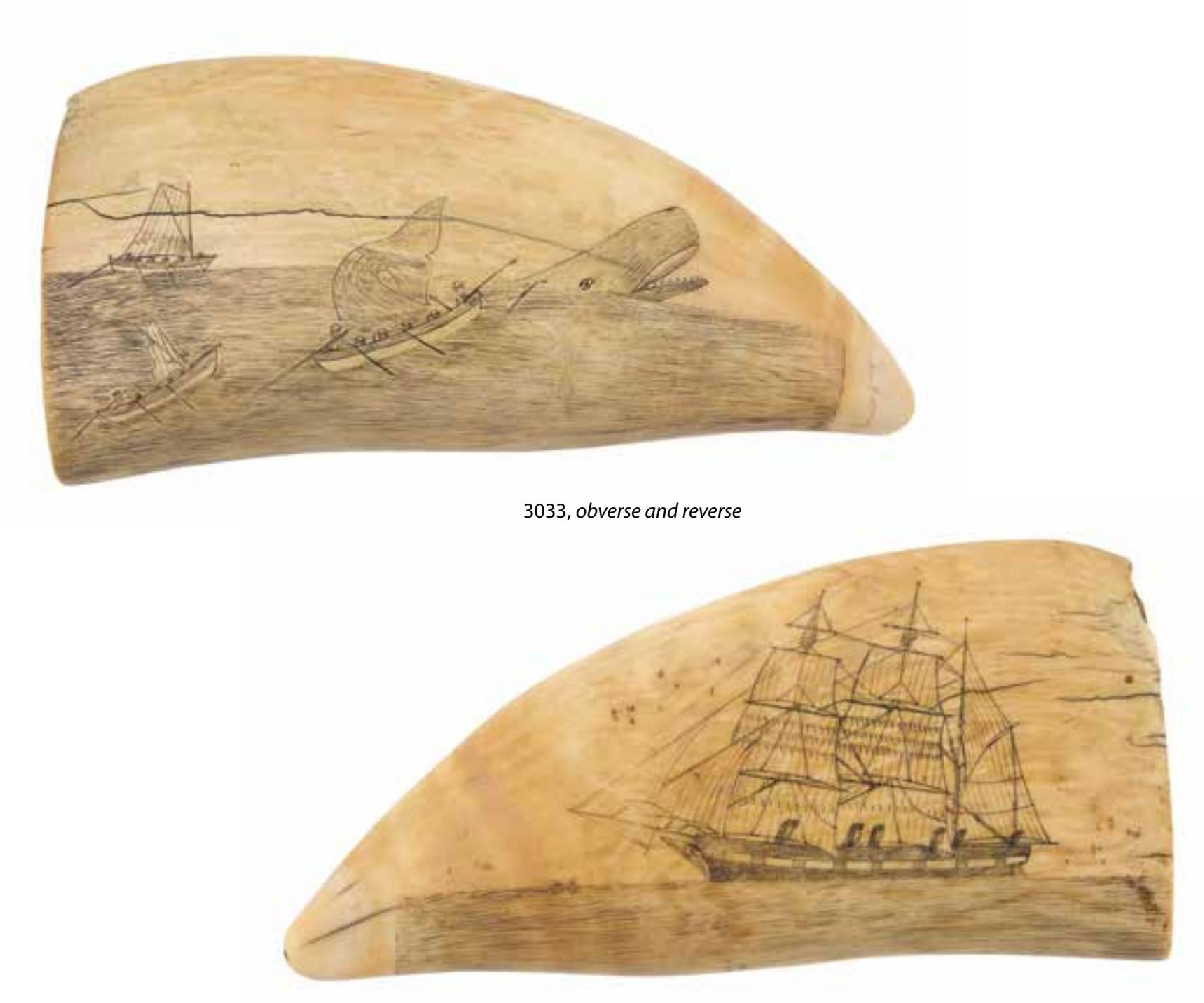
Obverse depicts an embracing young couple within a landscape with house, cat and trees. "Engraved By L.F. Rich" in banner below scene. "Heavens Best and Last Gift" near base. Reverse depicts a figure kneeling at the feet of a seated Napoleon within an interior with a checkered and red dotted floor. "Emperor Napoleon" in banner below scene. Semicircle design wraps around circumference of base. Length 5". 4,000/6,000

Another tooth by **L.F. Rich** was part of the Thomas Mittler Scrimshaw Collection, sold at Eldred's, April 6, 2017, Lot #1001, and illustrated in **Through the Eyes of a Collector** by Nina Hellman (2015), fig. 88. Another example is part of the Michigan State University Museum collection, object ID #7796CW. More information about Rich can be found in **Scrimshaw and Provenance: A Third Dictionary of Scrimshaw Artists** by Stuart M. Frank (Mystic, Ct.: Mystic Seaport, 2013), p. 230.



3032, *obverse and reverse*

3032. **LARGE POLYCHROME SCRIMSHAW WHALE'S TOOTH**
19th Century
Obverse depicts two nicely detailed ships flying American flags. Reverse with two hearts within a wreath. Length 8.5".
4,000/6,000



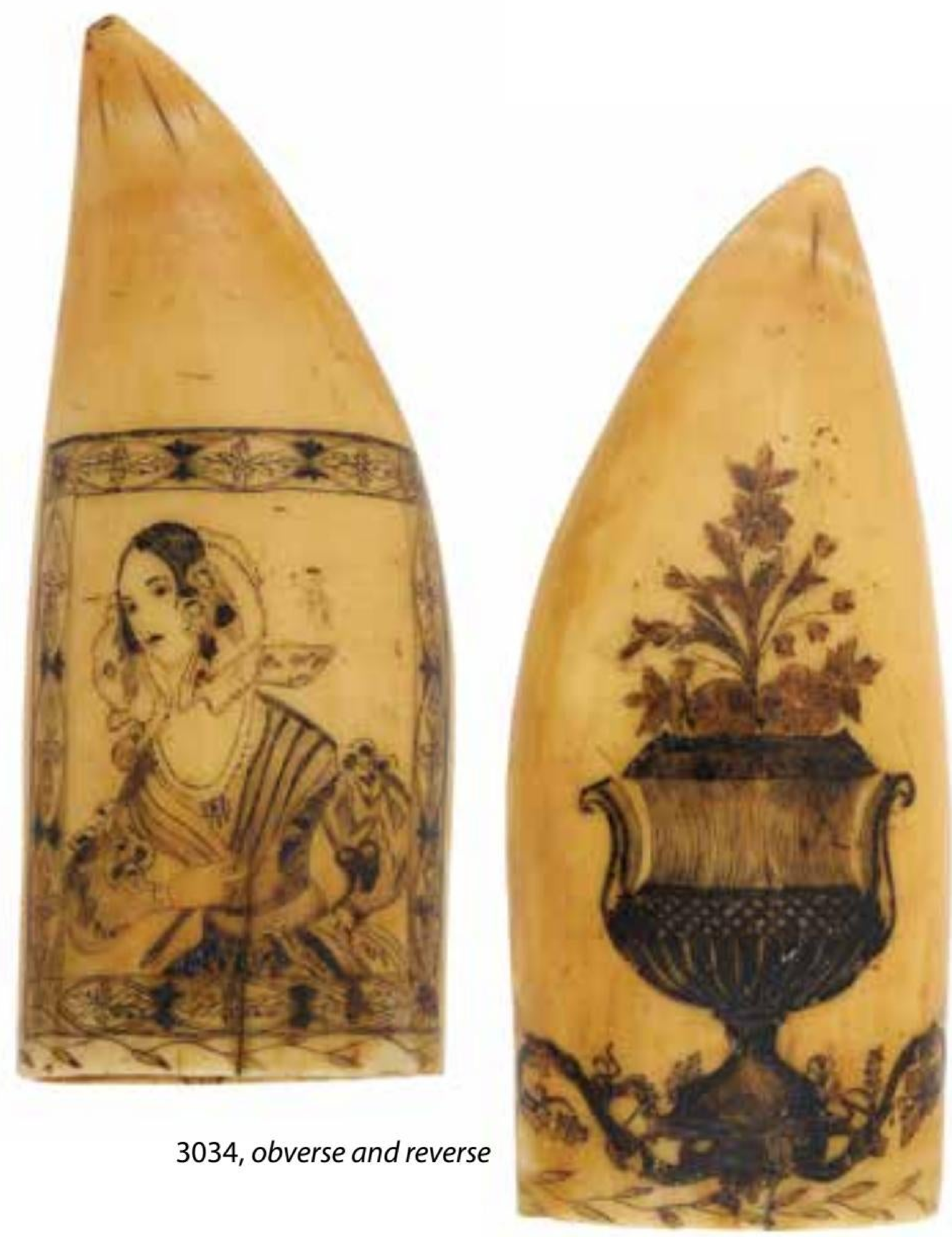
3033, *obverse and reverse*

3033. **SCRIMSHAW WHALE'S TOOTH WITH WHALING SCENES**
19th Century
Obverse depicts three whaleboats, one under sail, in pursuit of a sperm whale. Reverse depicts a three-masted whaleship with boldly rendered davits. Length 7". 6,000/9,000

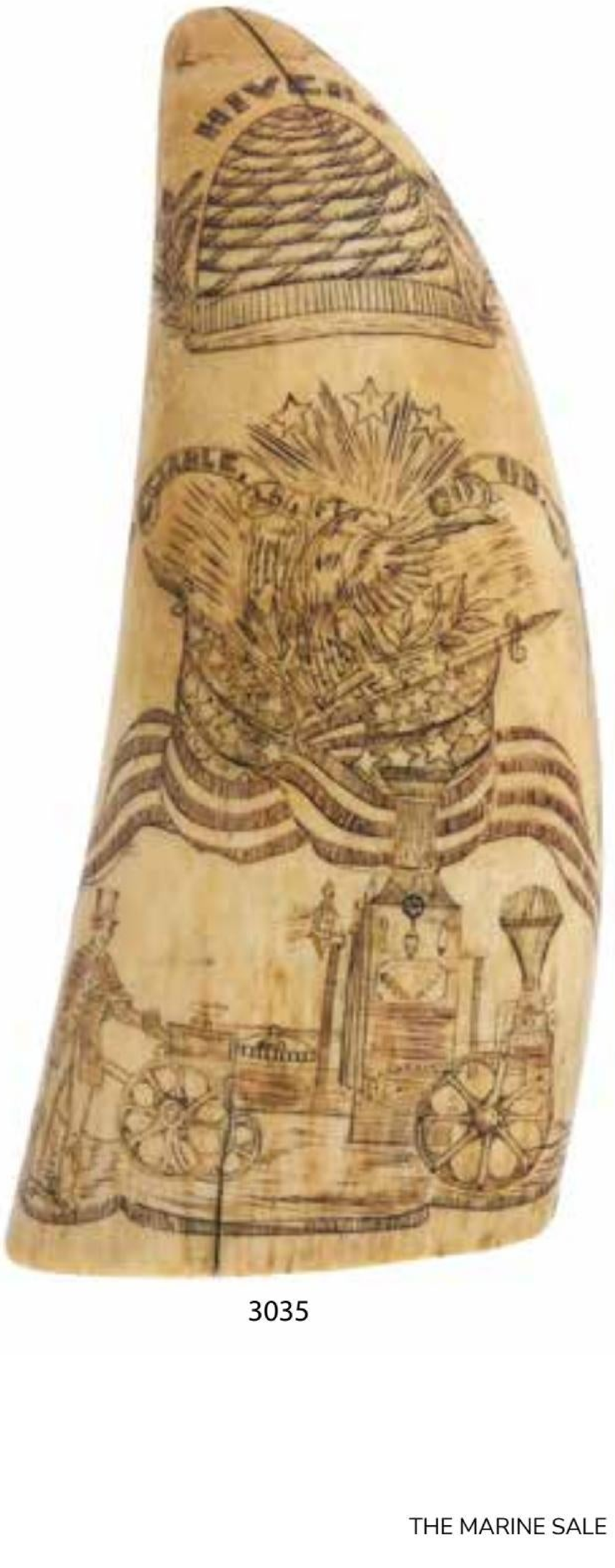
3034. SCRIMSHAW WHALE'S TOOTH ATTRIBUTED TO THE EAGLE PORTRAITIST

19th Century

Obverse with a framed half-length portrait of a young woman wearing flowers in her hair and a fancy dress. Reverse with an urn of garden flowers. Some elements heavily inked. Length 5.5". 2,000/3,000



3034, *obverse and reverse*



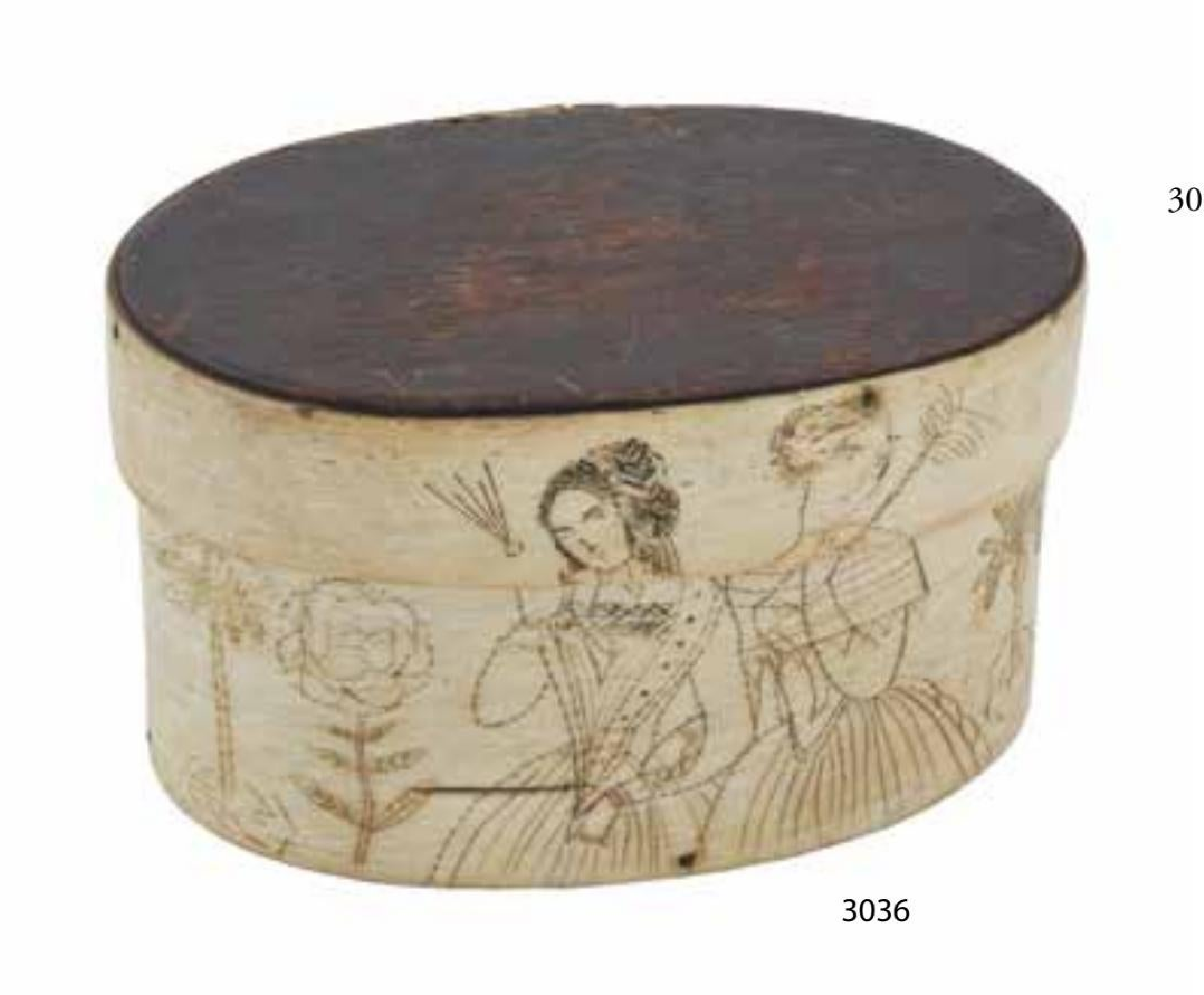
3035

3035. SCRIMSHAW WHALE'S TOOTH WITH IMAGE OF AN EARLY STEAM FIRE ENGINE

19th Century

A unique conglomeration of images, including the "Good Will" engine at base and a man in a top hat standing beside it. "Hivers" and a beehive flanked by foliate garlands at tip, probably a Masonic emblem. Large spread-wing eagle at center is backed by sun rays and stars and grasps "Old. Reliable. Co OD. Will" and "264½ ft" banners in its beak, and arrows, olive branches and crossed American flags on poles in its talons. Some traces of polychroming. Length 7". 2,000/3,000

Despite having symbolic imagery that includes nozzles, hooks and ladders, there's no formal association between Freemasonry and firefighting. The known ties are limited to Masonic lodges having long supported local fire departments and firefighters, and the shared tenets of brotherhood and providing aid.

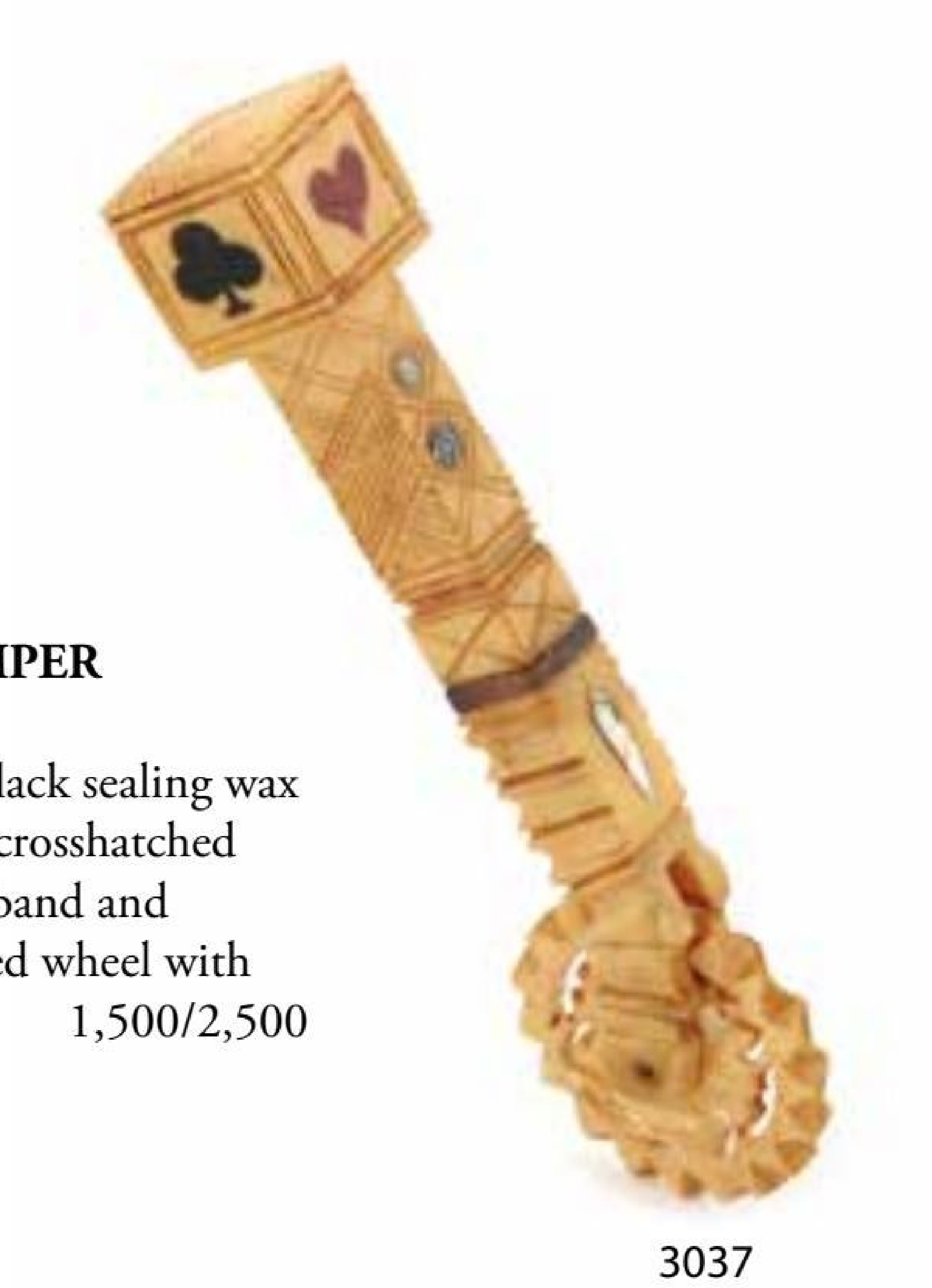


3036

3036. **SCRIMSHAW WHALEBONE DITTY BOX**
19th Century
Half-length portraits of women, as well as images of a palm tree, a sunrise and a "USN" star wrap around the circumference. Pine top and base. Height 2.75". Length 5.25". Width 4".
1,200/1,800

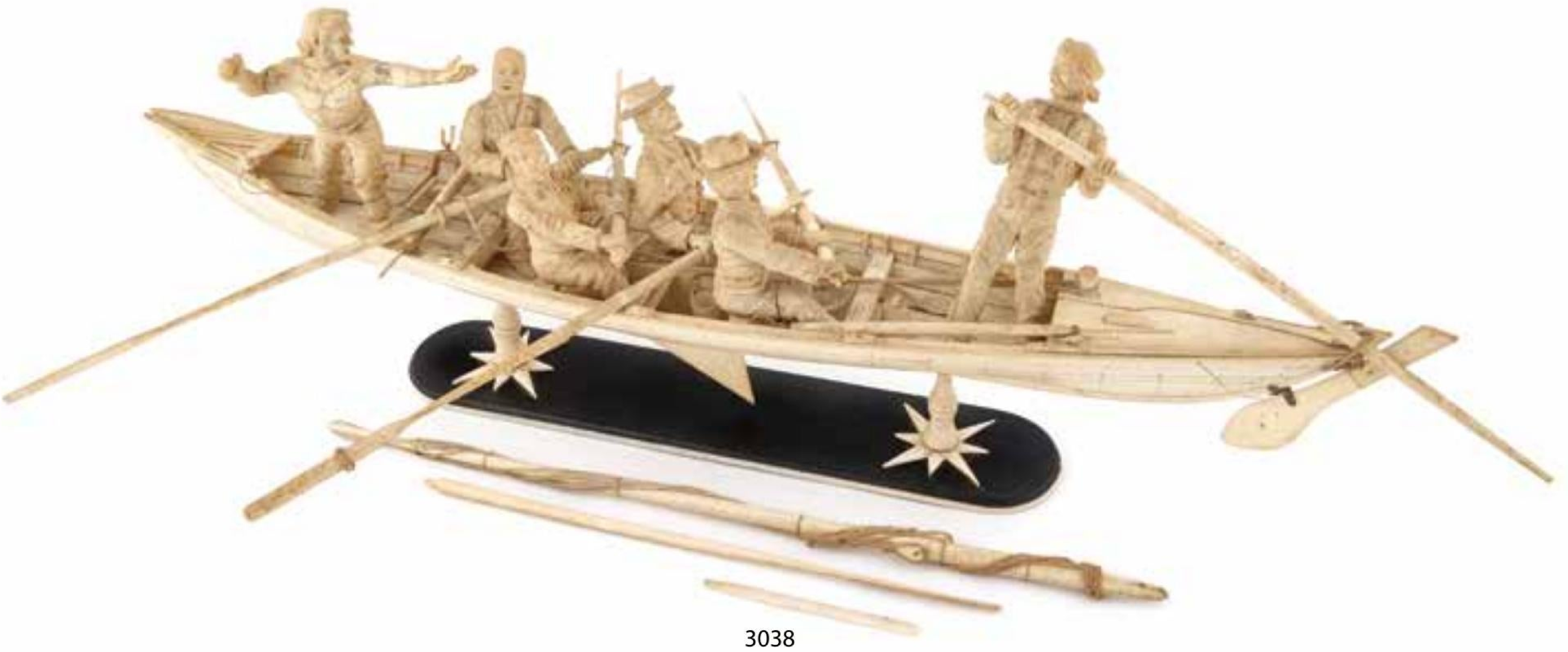
Provenance:
Private Collection, Maine.

3037. **INLAID WHALE IVORY PIE CRIMPER**
19th Century
Cubical terminal inlaid with red and black sealing wax card suit symbols. Square handle with crosshatched and stepped carvings, a medial baleen band and mother-of-pearl inlay. Delicately pierced wheel with serrated rim. Length 6.25". 1,500/2,500



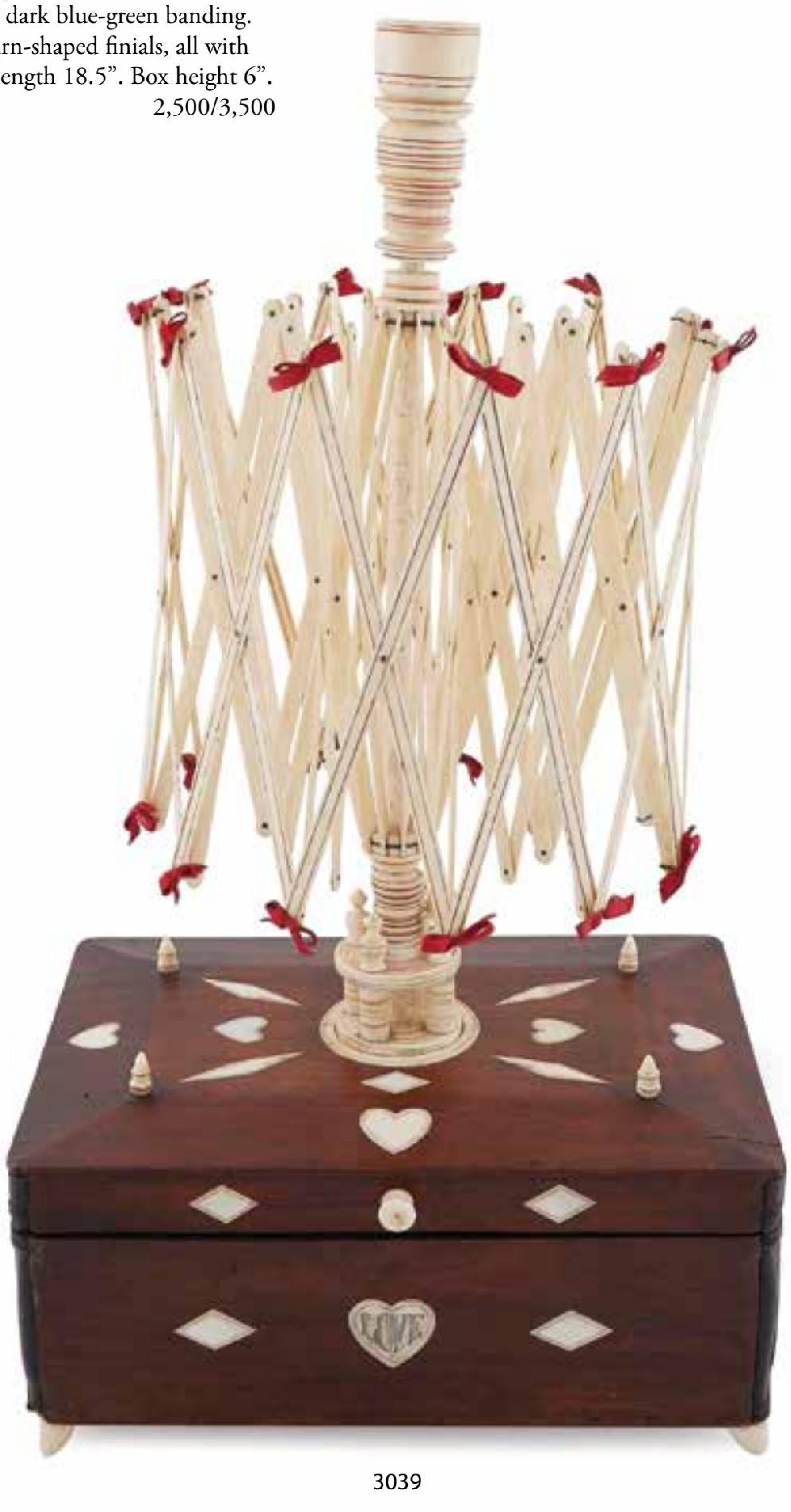
3037

3038. **WHALEBONE MODEL OF A MANNED WHALE BOAT**
Probably America, Late 19th/Early 20th Century
Boat with plank-on-frame construction. The six whalemen, including the harpooner poised at the bow, with incredibly detailed facial figures and clothing. Height approx. 11". Length 30.5". 5,000/8,000



3038

3039. **POLYCHROME SCRIMSHAW "LOVE" SEWING BOX AND SWIFT**
America, Mid-19th Century
Mahogany box with turned and banded ebonized quarter columns at each corner and feet made from the tips of polished whale's teeth incised with red and dark blue-green banding. Inlaid whale ivory hearts and diamonds throughout, all with red and dark blue-green line borders. Heart at the center of the front also engraved "Love" above delicate scrollwork. Hinged beveled top mounted with four whale ivory acorn finials with red banding, and a turned whale ivory knob with matching banding. Retains original hinges. Fitted interior with a large open compartment, five smaller open compartments with a drawer hidden below, and a covered compartment. Drawer and lift-off cover with turned whale ivory pulls with red banding; cover's diamond-shaped escutcheon with matching banding. Swift shaft inserts into the box through a whale ivory-trimmed aperture at the center of the lid and is held in place with a whale ivory nut. Swift's whalebone shaft topped with an elaborately turned whale ivory yarn cup with red banding. Whale ivory adjustment collars and original set screw with similar turnings and red banding. Whalebone staves with red and dark blue-green banding. Cage-style base with whale ivory disks, turned posts and urn-shaped finials, all with red and dark blue-green banding. Total height 25". Swift length 18.5". Box height 6". Width 13". Depth 9". 2,500/3,500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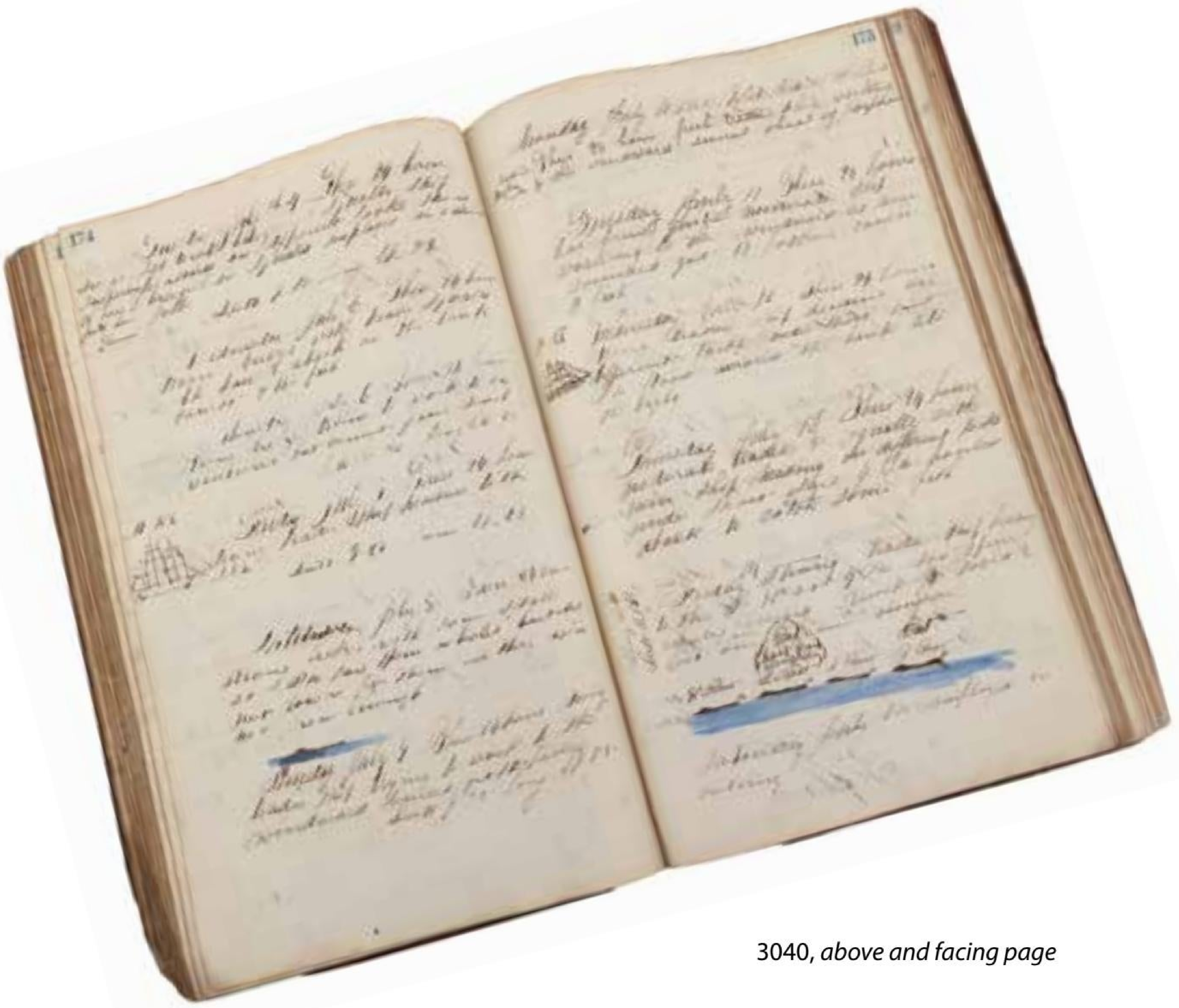

3040, *above and facing page*

3040. RARE AND IMPORTANT ILLUSTRATED WHALING JOURNAL FROM THE WHALESHIP *GAZELLE*

Third Quarter of the 19th Century

Brown hardcover journal with 360 pages full of illustrations, including 32 sperm whale stamps and more than 200 drawings of ships, harbors, landscapes, black fish, whales, porpoise, etc., with four full-page drawings and sketches for a pie crimper on the back inside cover. The first 22 pages contain entries for the bark *Helen Augusta* of Martha's Vineyard, for a voyage captained by Daniel F. Worth that commenced June 19, 1856. Entries for the *Gazelle* begin on page 23, for a voyage also captained by Daniel F. Worth that commenced August 25, 1862. The first two entries of this voyage were made by Worth, but from then on were made by Virginia L. Foster, likely the wife or sister of Thomas Foster, who was probably the first officer. Notably includes an entry for September 21, 1865, in which the captain goes ashore and returns with news of the end of the Civil War: "boat returned and brought the glorious news of peace. May it always continue to be peace with our nation". While Starbuck lists the end of the voyage as June 17, 1865, the last journal entry is dated April 19, 1866. Accompanied by 14 pages of handwritten notes from E. Norman Flayderman pertaining to this journal, a letter from Dr. Stuart M. Frank, and a copy of John Rinaldi's 2004 catalog. 13" x 8.5". 40,000/60,000

Provenance:
Meylert Armstrong, New Hope, Pennsylvania.
E. Norman Flayderman.
John F. Rinaldi Nautical Antiques, Kennebunkport, Maine, 2004.
Current Private Massachusetts Collection.

Illustrated:
The pie crimper drawing is illustrated in ***Scrimshaw and Scrimshanders, Whales and Whalemen*** *by E. Norman Flayderman (New Milford, Ct.: N. Flayderman & Co., Inc., 1972), p. 104.*

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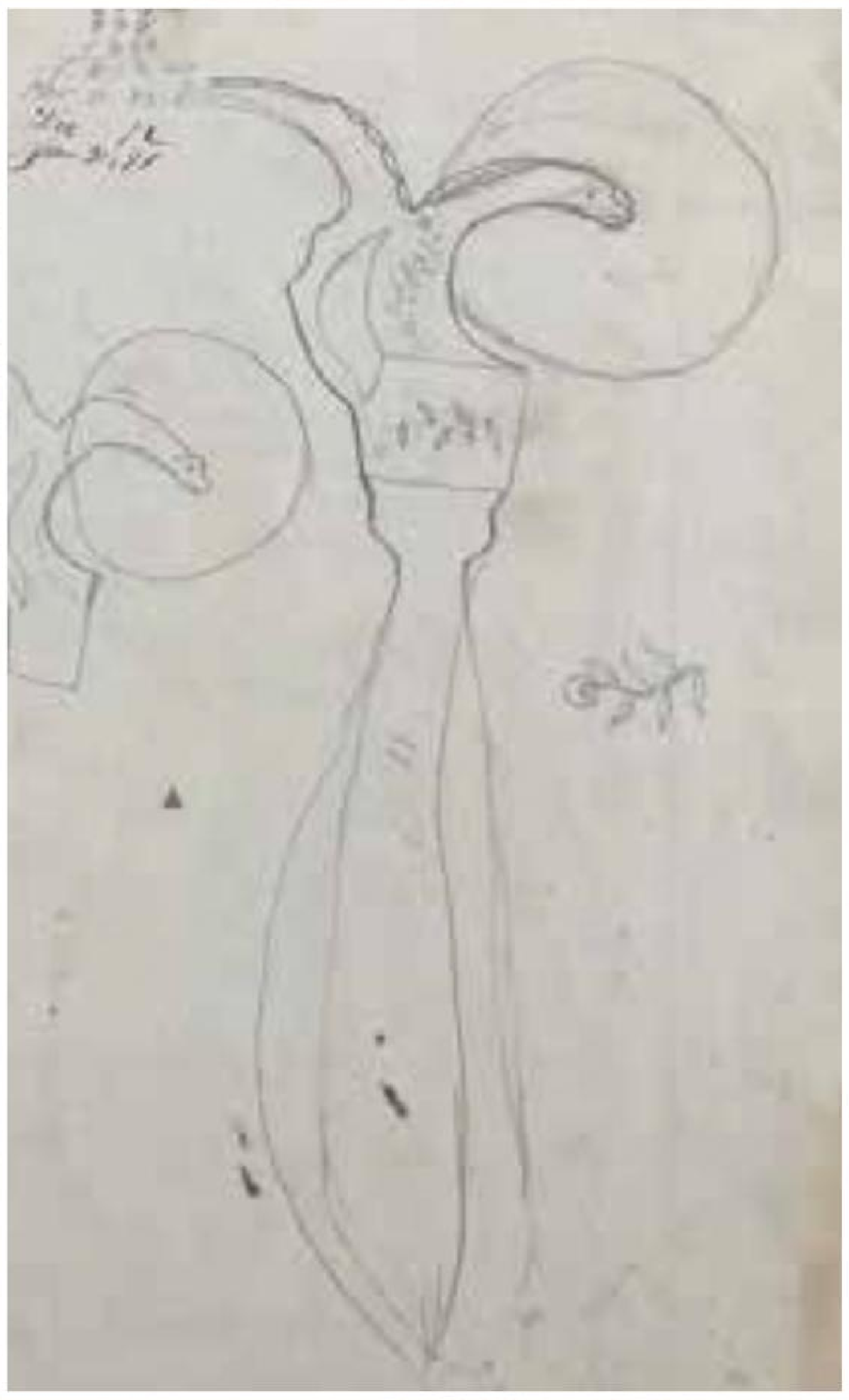

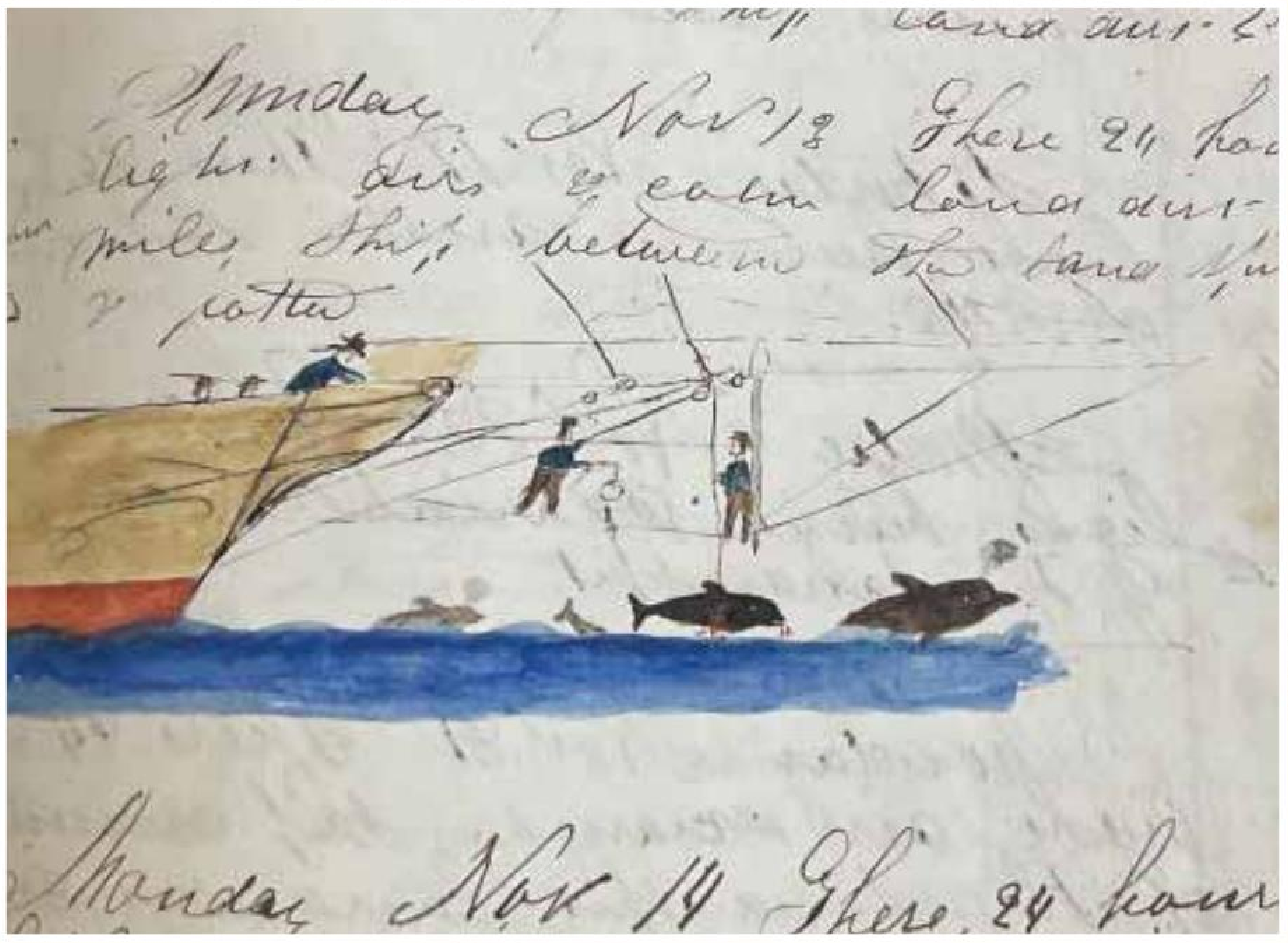

Sunday Nov 13 There 24 hours
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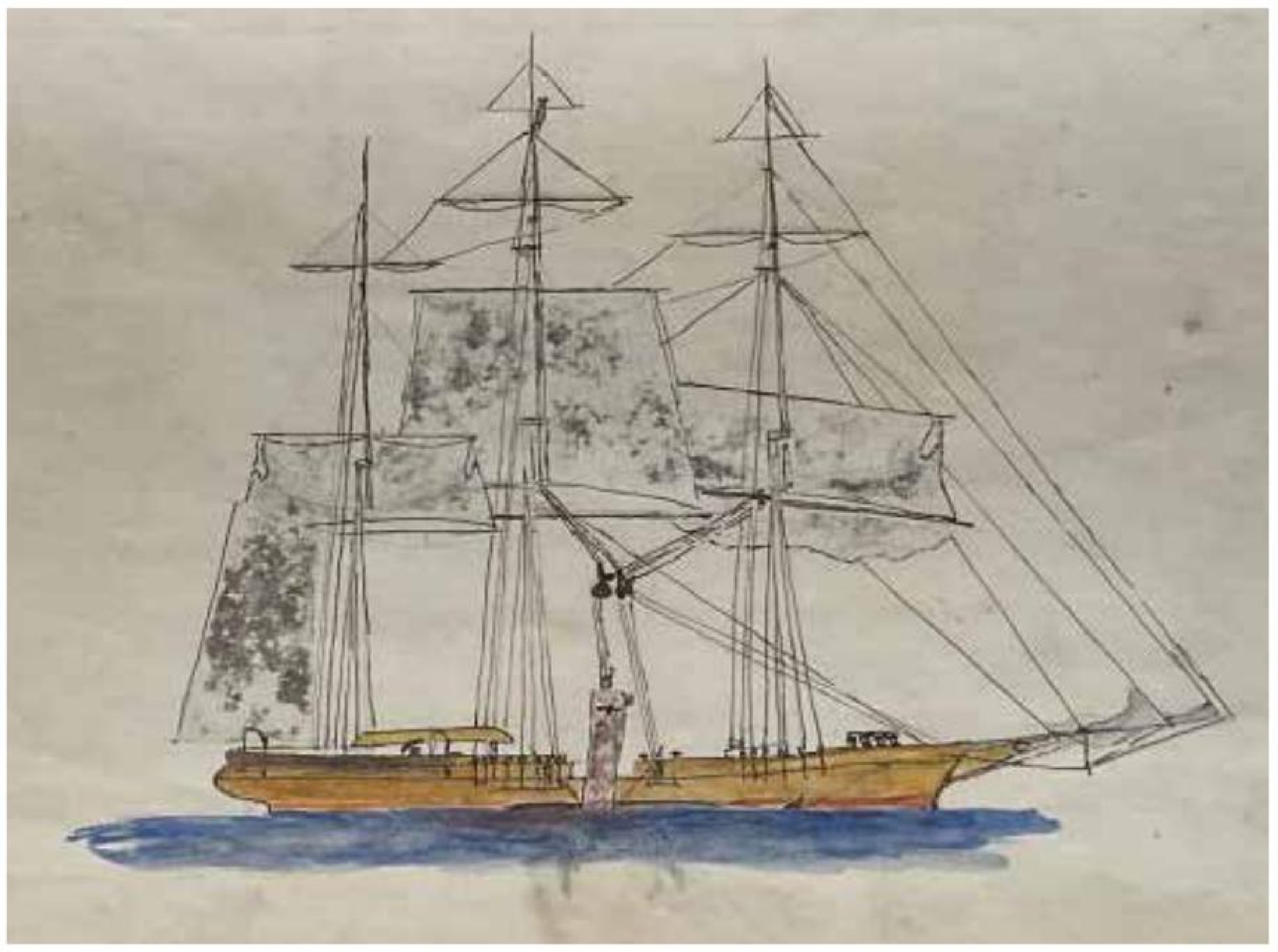
& potted

Monday Nov 14 There 24 hours



Wednesday
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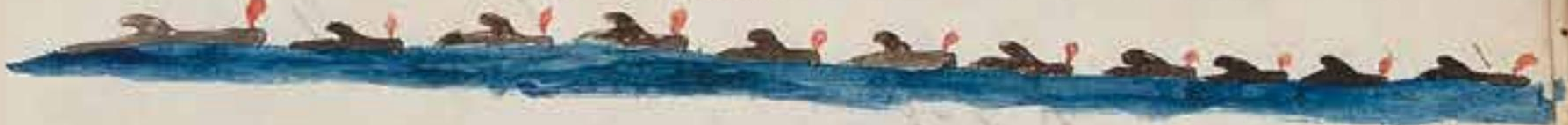
Blackfish



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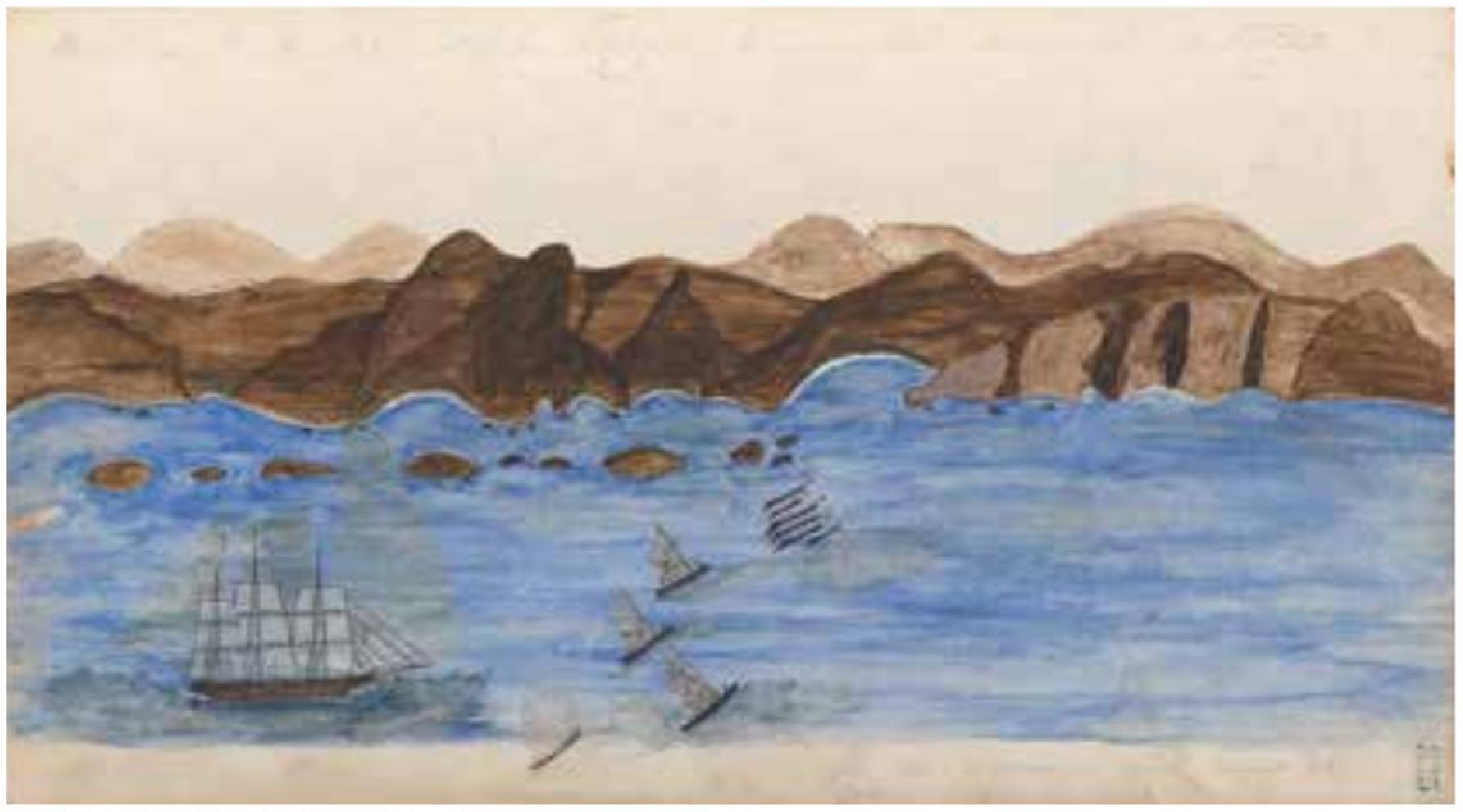
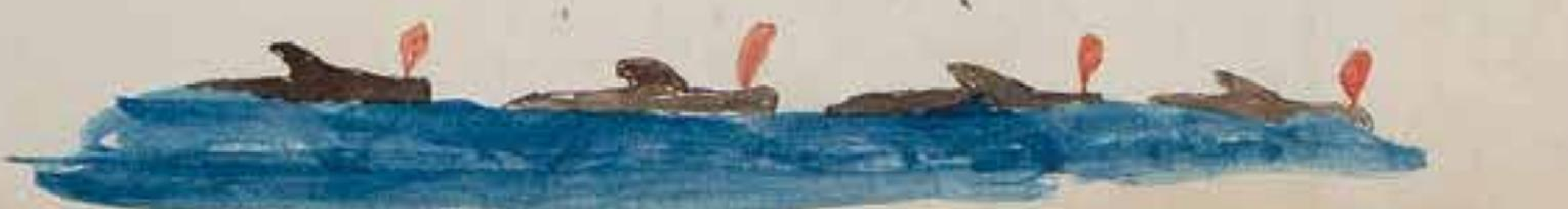
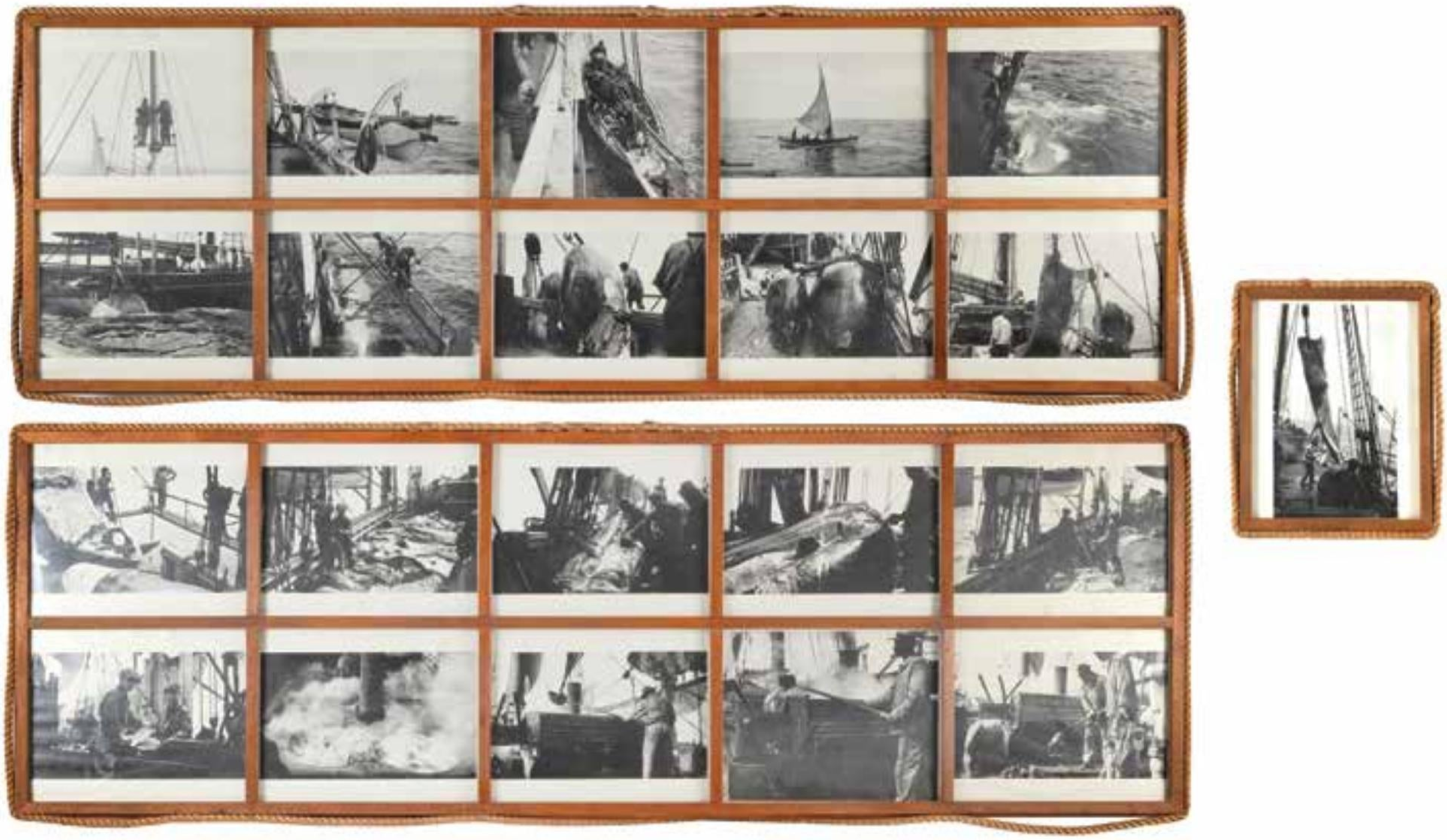


S E
... 24 hours
... ship
heading SW under double reef low
blackfish got 4 wind ...





3041

3041. **WILLIAM HENRY TRIPP**
Massachusetts, 1880-1959
Collection of 21 photographs taken aboard the whaling schooner *John R. Manta*, depicting various stages of whale capture and processing. The images were included in Tripp's book **There Goes Flukes: The Story of New Bedford's Last Whaler** (Reynolds Printing, 1938). Tripp was also a former curator of the New Bedford Whaling Museum. Photographs housed in three frames. Images approx. 11" x 14". Framed approx. 16" x 13.25" and 25" x 73.5". 500/1,000

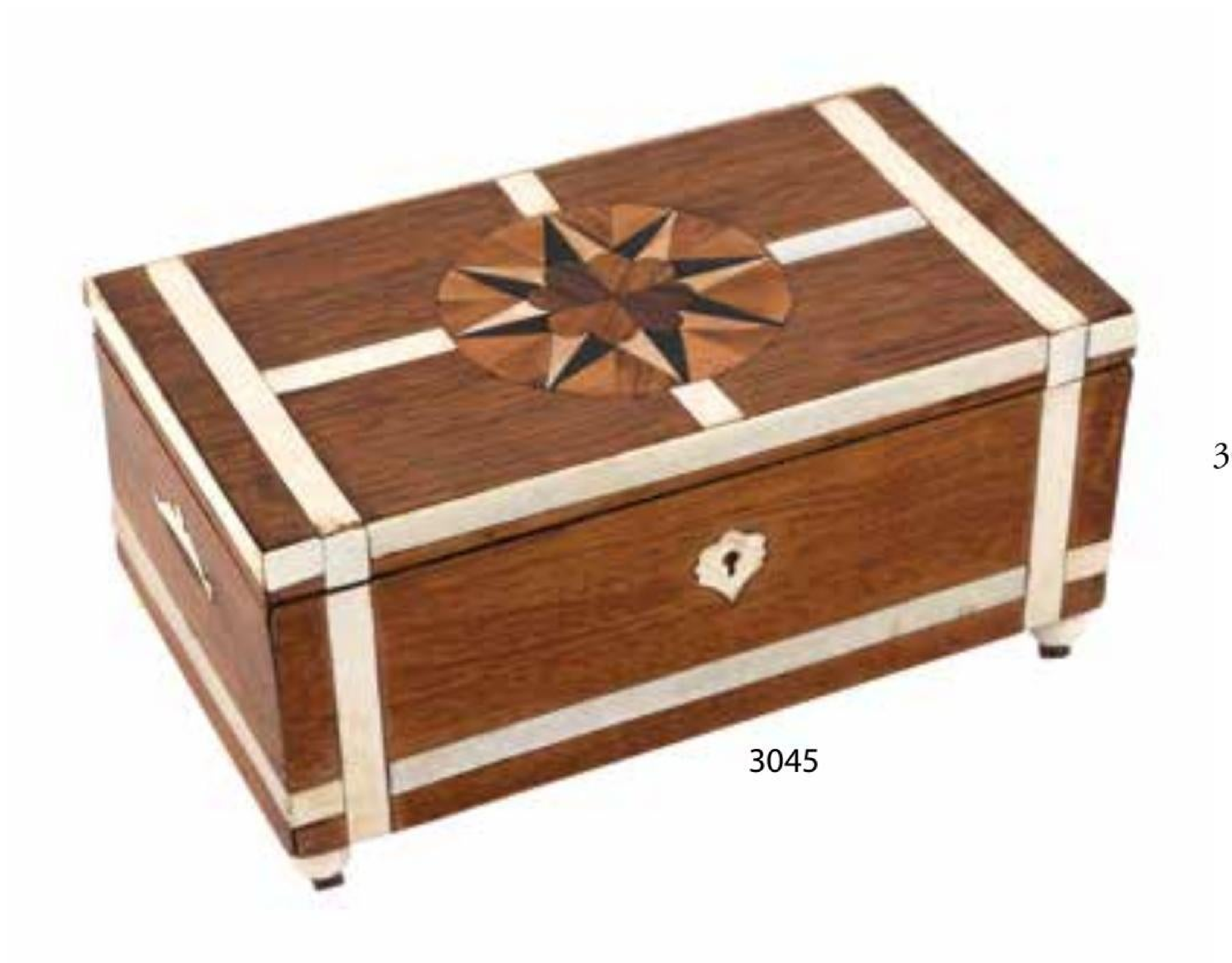
Provenance:
Purchased from Morgan Levine's sister, Jane List, on Nantucket, Massachusetts.
The Collection of Bob and Nina Hellman, Nantucket, Massachusetts. Additional information about this lot may be found at hellmanwhalingcollection.org, number REH525.

3042. **TURNED WALRUS IVORY PICKWICK**
19th Century
Height 3.25". 400/600

3043. **TWO WHALE IVORY AND WHALEBONE PIE CRIMPERS**
19th Century
One with mother-of-pearl inlay on the handle. Other with a lozenge-shaped handle. Lengths 4.75" and 6". 400/600

3044. **SCRIMSHAW BALEEN BUSK**
19th Century
Vignettes of sailing ships, geometric designs, a church, a house and trees. Length 13". 1,000/1,500

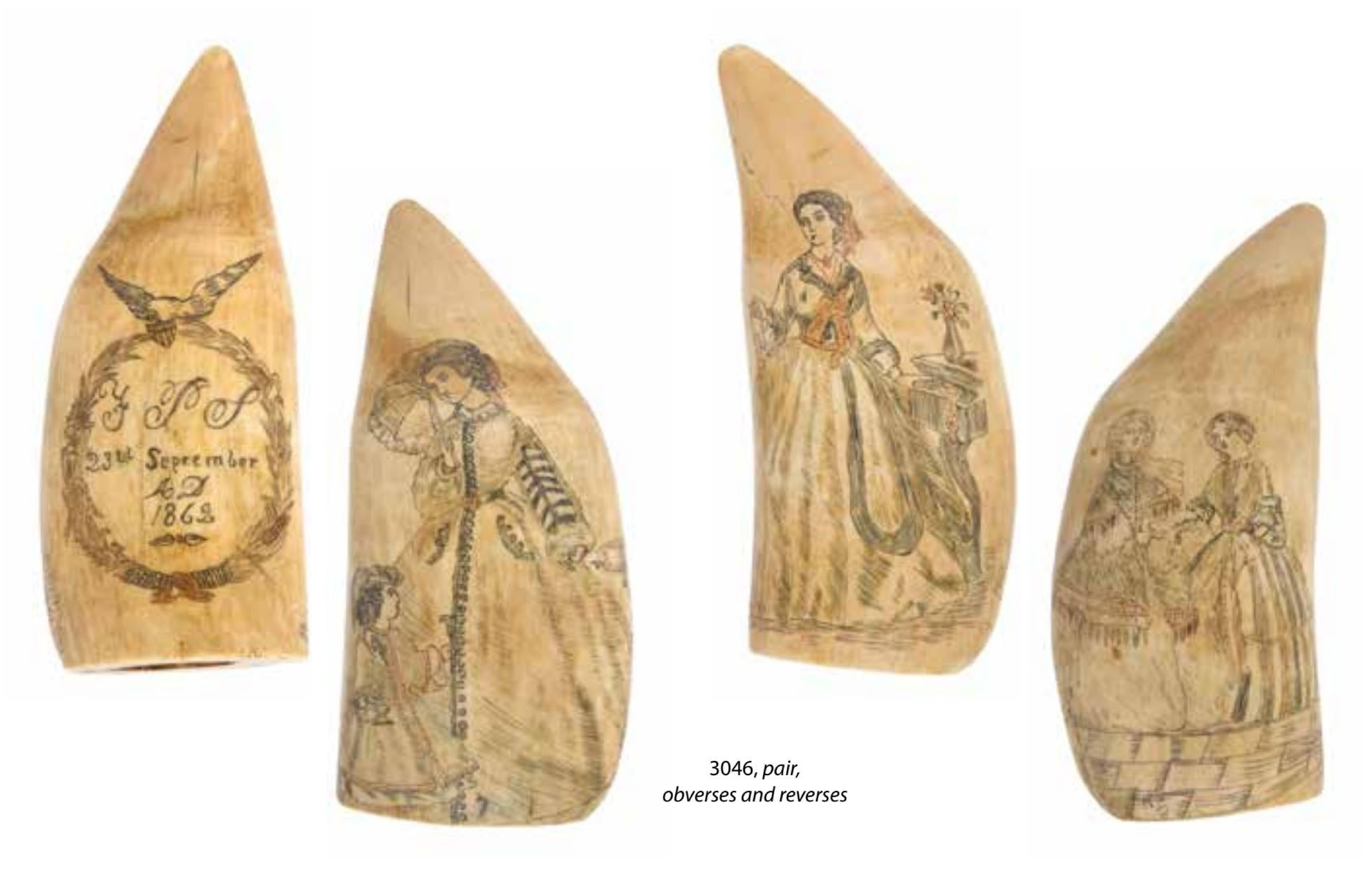
Provenance:
Rafael Osona, Nantucket, Massachusetts.



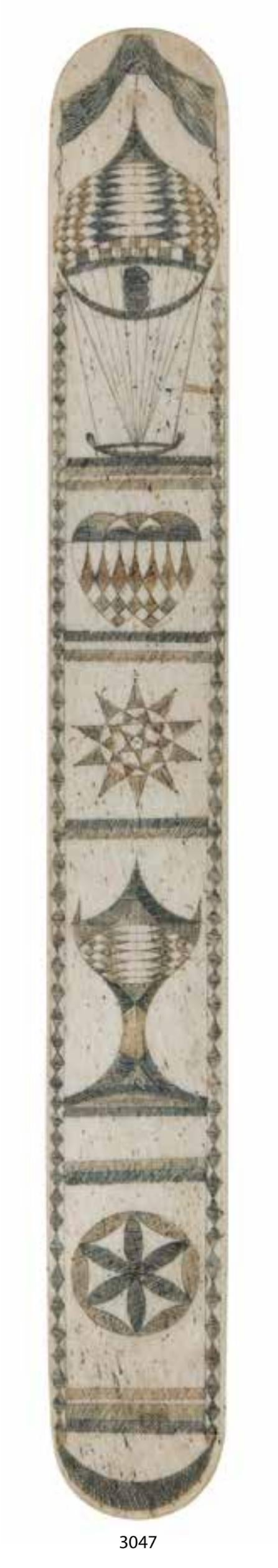
3045

3045. **INLAID FIGURED WOOD BOX**
America, 19th Century
Lid with inlaid bone panels centering a multi-wood cluster of four hearts within a compass rose. Coordinating bone panels on edges of top and all four sides of case. Front with a bone escutcheon. Sides with inlaid bone panels in the style of willow handle mounts. Back with inlaid bone “J”, “W”, “M” and “A”. Ivory ball feet. Height 4.5”. Width 9.75”. Depth 5.5”.
1,200/1,800

3046. **PAIR OF POLYCHROME SCRIMSHAW WHALE’S TEETH DATED 1862**
Both with figural portraits. Obverse of one with “FPS 23rd September AD 1862” within a foliate wreath suspended from a spread-wing eagle with a Liberty shield at its breast. Reverse with scene of a fashionably dressed mother and child, the mother holding a parasol and the child holding a toy sword. Other tooth with a woman holding a handkerchief while standing at a harpsichord on the obverse, and two women holding closed fans on the reverse. Lengths 7”. 5,000/10,000



3046, *pair, obverses and reverses*



3047

3047. **POLYCHROME SCRIMSHAW WHALEBONE BUSK WITH A HOT AIR BALLOON**
19th Century
Richly inked and crisp images including a drapery swag centering a small chandelier, a hot air balloon flying a small flag, intersecting hearts, a compass rose, a stylized chalice and a hex design. Images separated by solid shaded borders. Most of the images integrate precisely rendered geometric patterns. Diamond chain borders on sides. Initialed on reverse "PAE". Length 12.5". 1,000/1,500

Provenance:
A Long Island Estate Collection.

3048. **SCRIMSHAW TWO-WHEEL PIE CRIMPER**
19th Century
Serpentine whale ivory handle with shell banding and a medial dark wood segment. Leaf-design pastry stamp at end. Square shaft with incised elongated hexagons on all four sides. Two sides inlaid with shell diamonds and a mother-of-pearl heart. Other two sides engraved with leaves and inlaid with shell triangles and a silver metal leaf. Whale ivory wheel yoke engraved with leafy branches and inlaid with silver metal dots. One serrated wheel and one with pierced spiral spokes and a scalloped rim. Length 7". 2,000/2,500

Provenance:
A Long Island Estate Collection.

3049. **POLYCHROME SCRIMSHAW WHALE IVORY PIE CRIMPER**
19th Century
Pistol-grip handle engraved with a slender vine on the edges, a flower and berry vine on one side, and a design of scrolls, flourishes and vines on the other side. Dark hardwood spacer. Scroll, flourish and pique engraving on mount, the edges of the three-tine fork and the wheel yoke. Ruffled wheel. Length 8". 2,000/2,500

Provenance:
A Long Island Estate Collection.

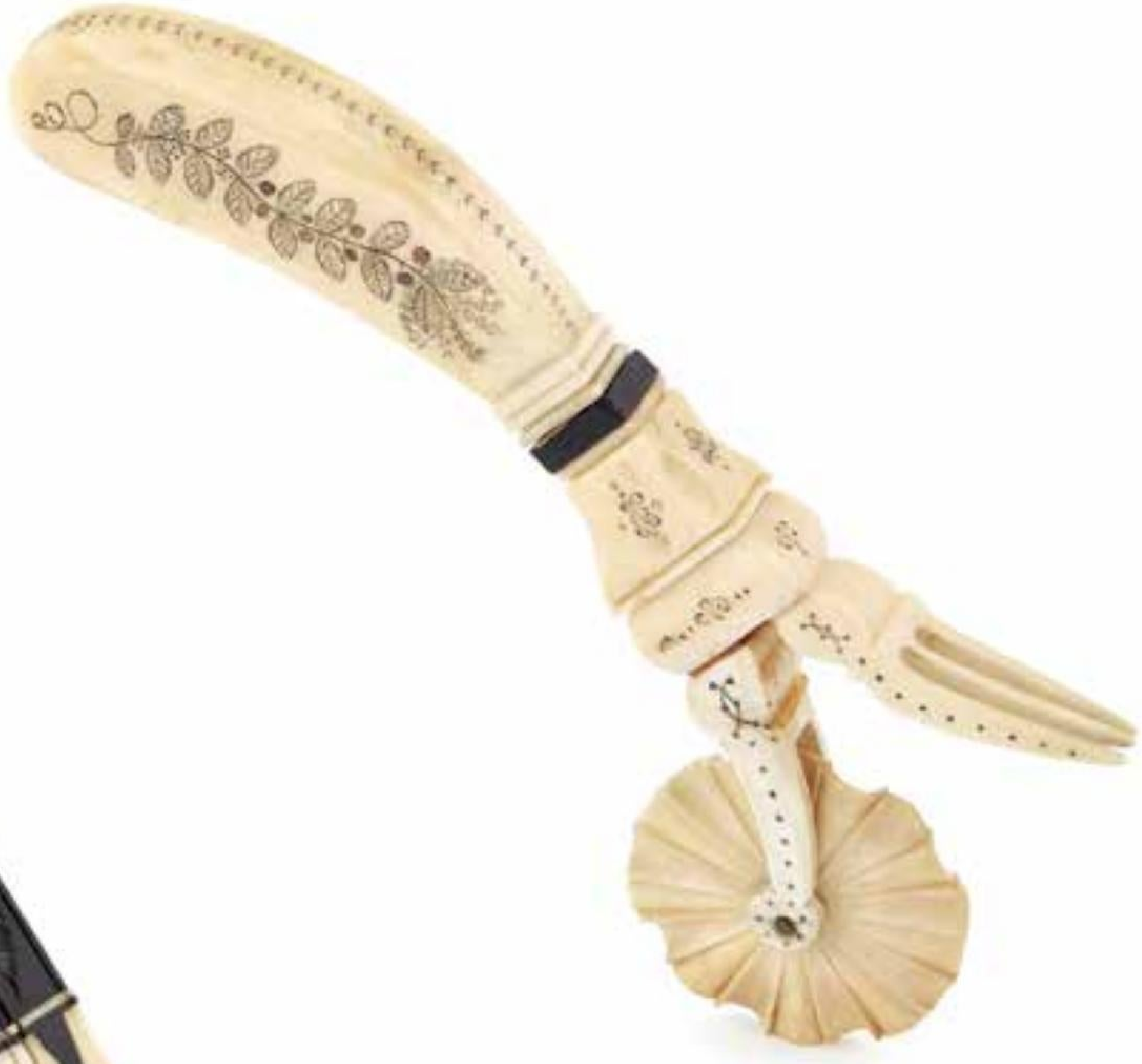
3050. **INLAID MARINE IVORY FOUR-WHEEL PIE CRIMPER**
19th Century
Both sides of the shaped shaft inlaid with abalone flowers, one within a dark island wood medallion. Thin contrasting spacer between shaft and the similarly shaped wheel yoke. Unusually thick wheels with differing tread patterns. Two largest wheels with pierced hearts. Length 8.25". 3,000/5,000

3051. **CARVED WOOD, WHALEBONE AND WHALE IVORY SEAM RUBBER**
19th Century
Carved "David Pickard" on one side of shaft. Inlaid with a heart, diamond and cross. Length 5.75". 500/1,000

Provenance:
Private Collection, Maine.

3052. **DOUBLE-SIDED RELIEF-CARVED BUSK**
19th Century
Probably baleen. Geometric, foliate and flag designs on both sides. Length 12.75". 800/1,200

3053. **SCRIMSHAW WHALEBONE BUSK**
19th Century
Sepia-tone images of sun faces, a potted plant, a monument flanked by weeping willows, and a central cartouche surrounded by foliate designs. Length 14.25". 1,000/1,400



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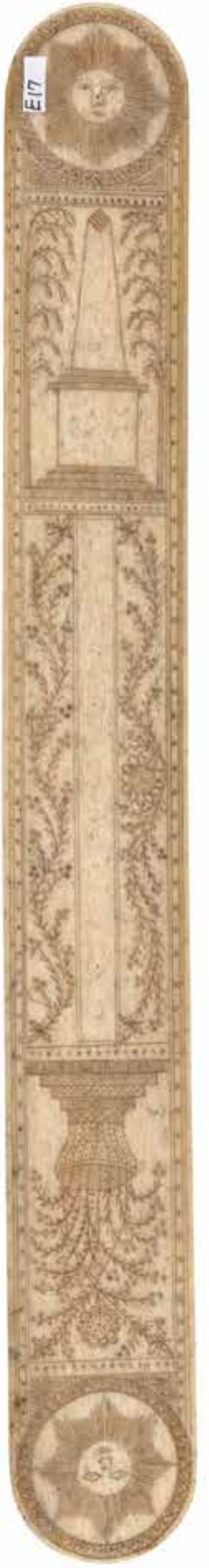
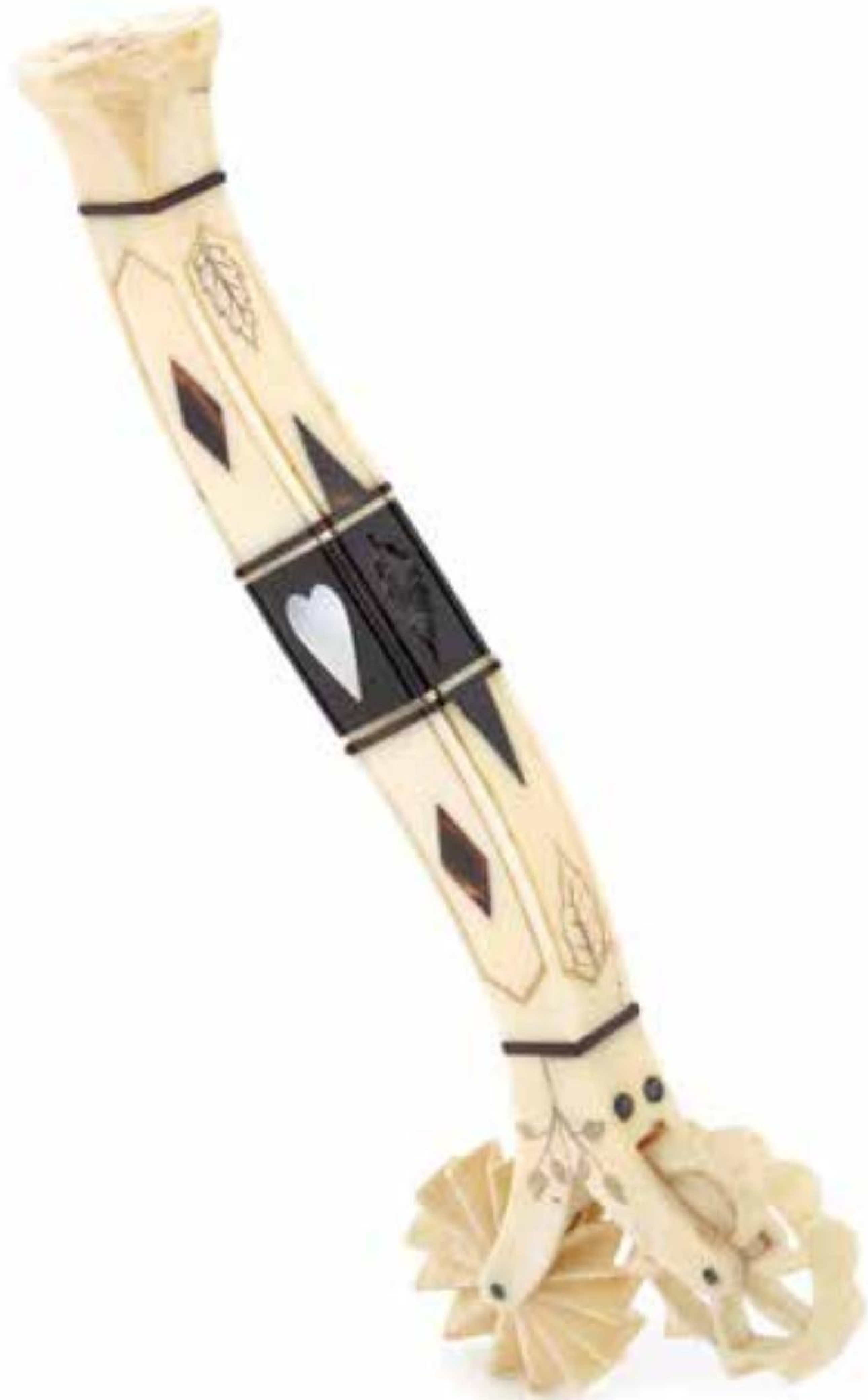
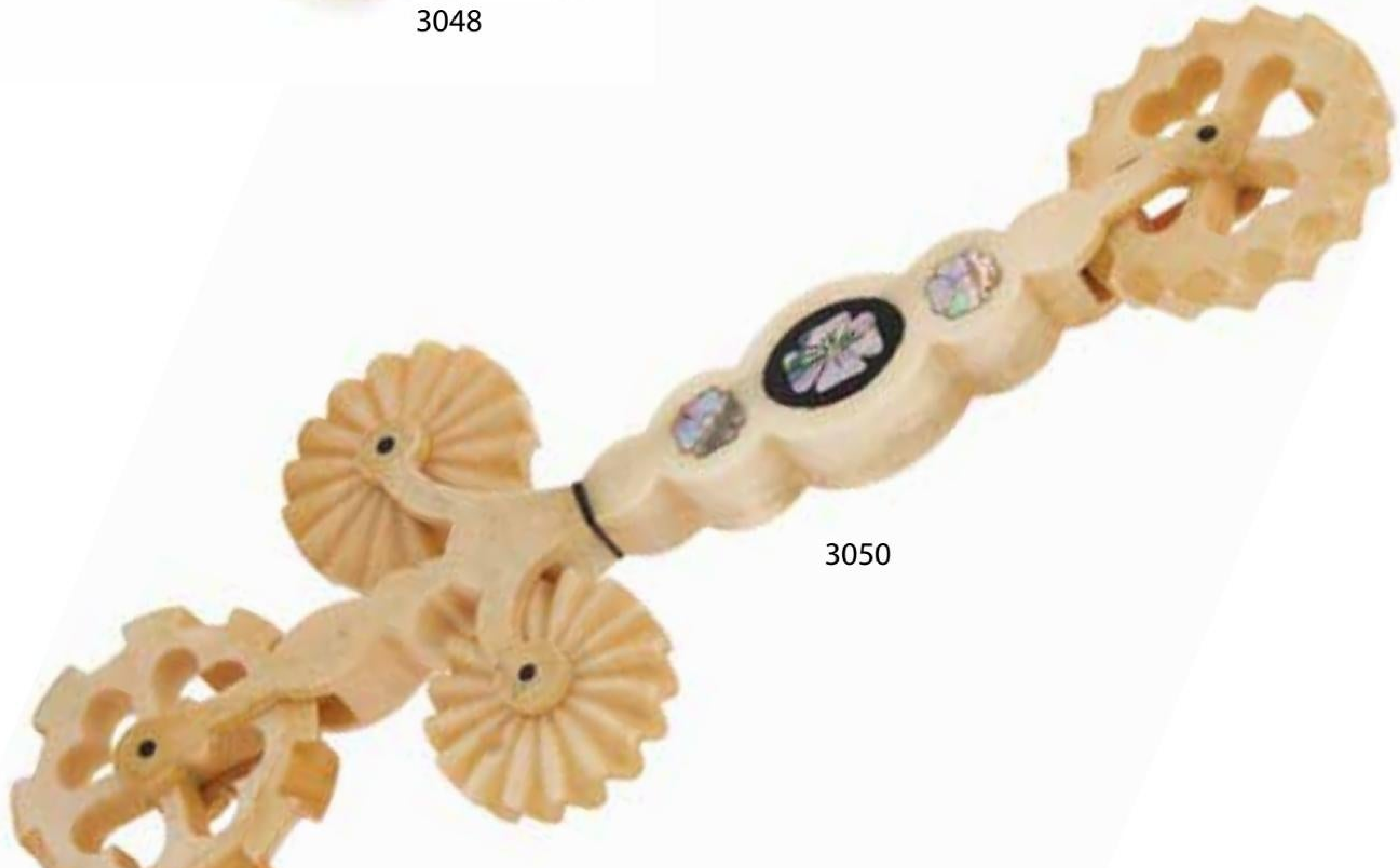




3048



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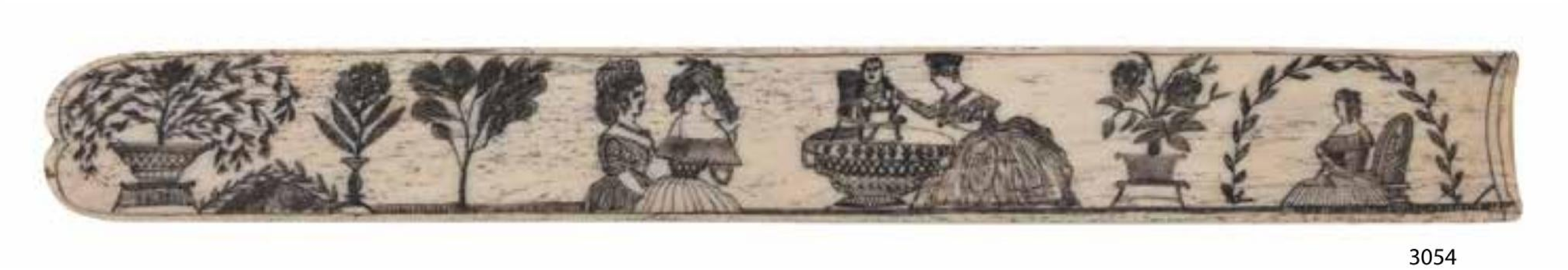
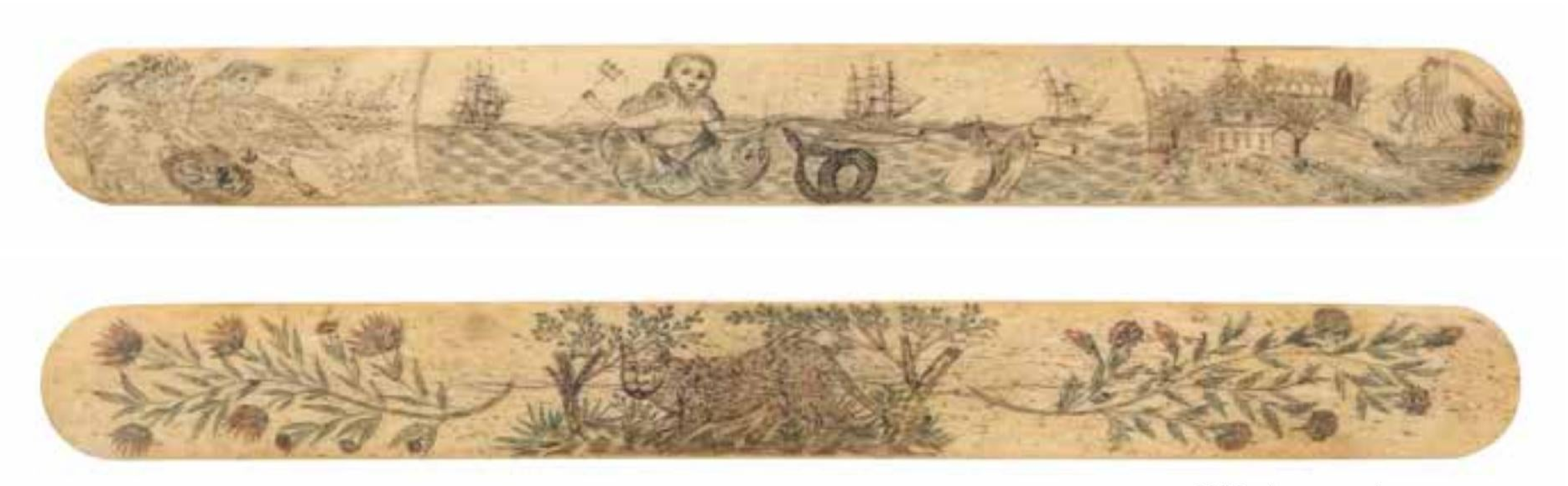
3053



3054

3054. **SCRIMSHAW WHALEBONE PANEL**
First Half of the 19th Century
Depicts potted plants, trees, three half-length portraits of women, one seated in a chair below a foliate arch, and a scene at center of the Queen addressing Napoleon in a belittling manner. Length 14.75”.
1,800/2,500

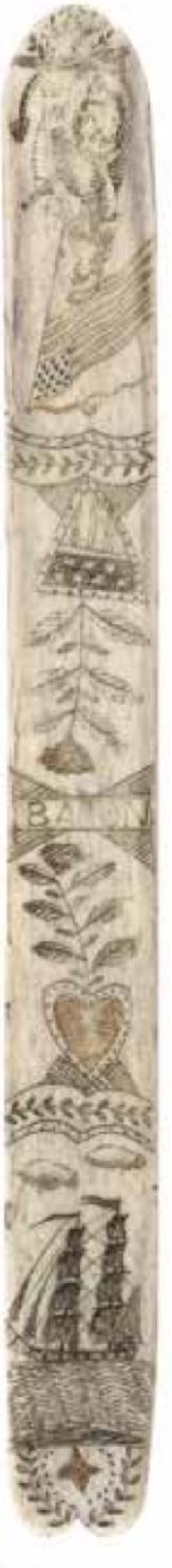


3055, *obverse and reverse*

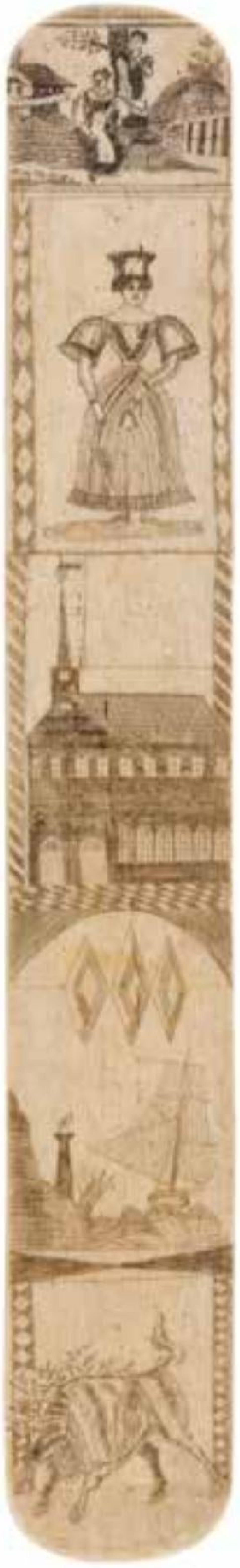
3055. **DOUBLE-SIDED POLYCHROME SCRIMSHAW WHALEBONE BUSK**
19th Century
Obverse with central scene of Neptune and three ships, flanked by a bird in a leafy tree and a coastal landscape. Reverse depicts thistles, a leopard amongst trees, and roses. Length 13.25”.
1,500/2,500

3056. **DOUBLE-SIDED POLYCHROME SCRIMSHAW WHALEBONE BUSK**
19th Century
One side with a potted flowering plant and a whaling scene with two whales, two whaleboats and a three-masted whaleship off a tropical island. Other side with a two-masted ship, a foliate design, a red heart, a flower emanating from an American shield, and Liberty with a red, white and blue flag and an anchor. Lobed at one end. Length 12.5”. 3,000/5,000

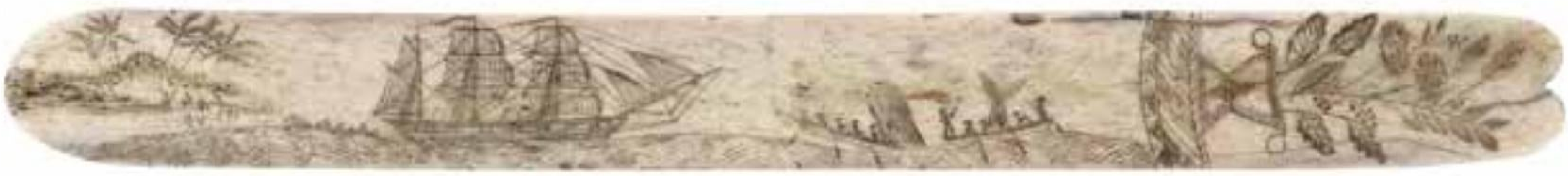
3057. **SCRIMSHAW WHALEBONE PANEL IN THE FORM OF A CORSET BUSK**
19th Century
Obverse depicts a landscape with a man and a women near a house and a tree; a full-length portrait of a woman; a spired building; a seascape with a lighthouse and a ship; and a raging bull. Reverse depicts a sun and a spread-wing eagle. Length 14”. 1,000/1,500

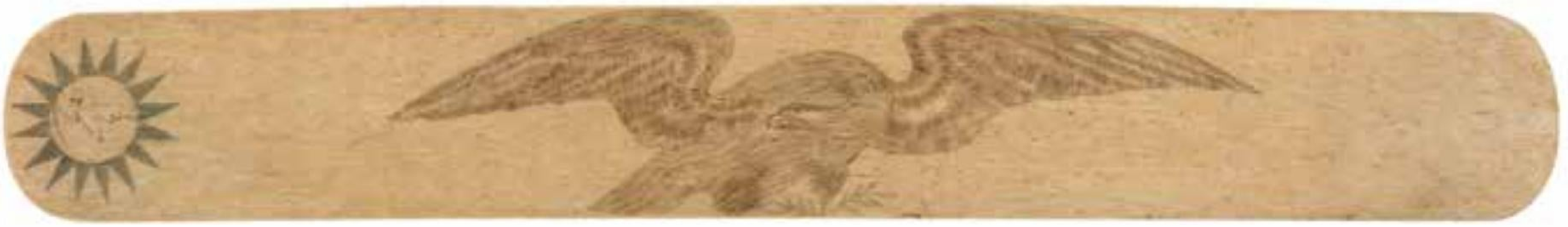


3056, *obverse and reverse*

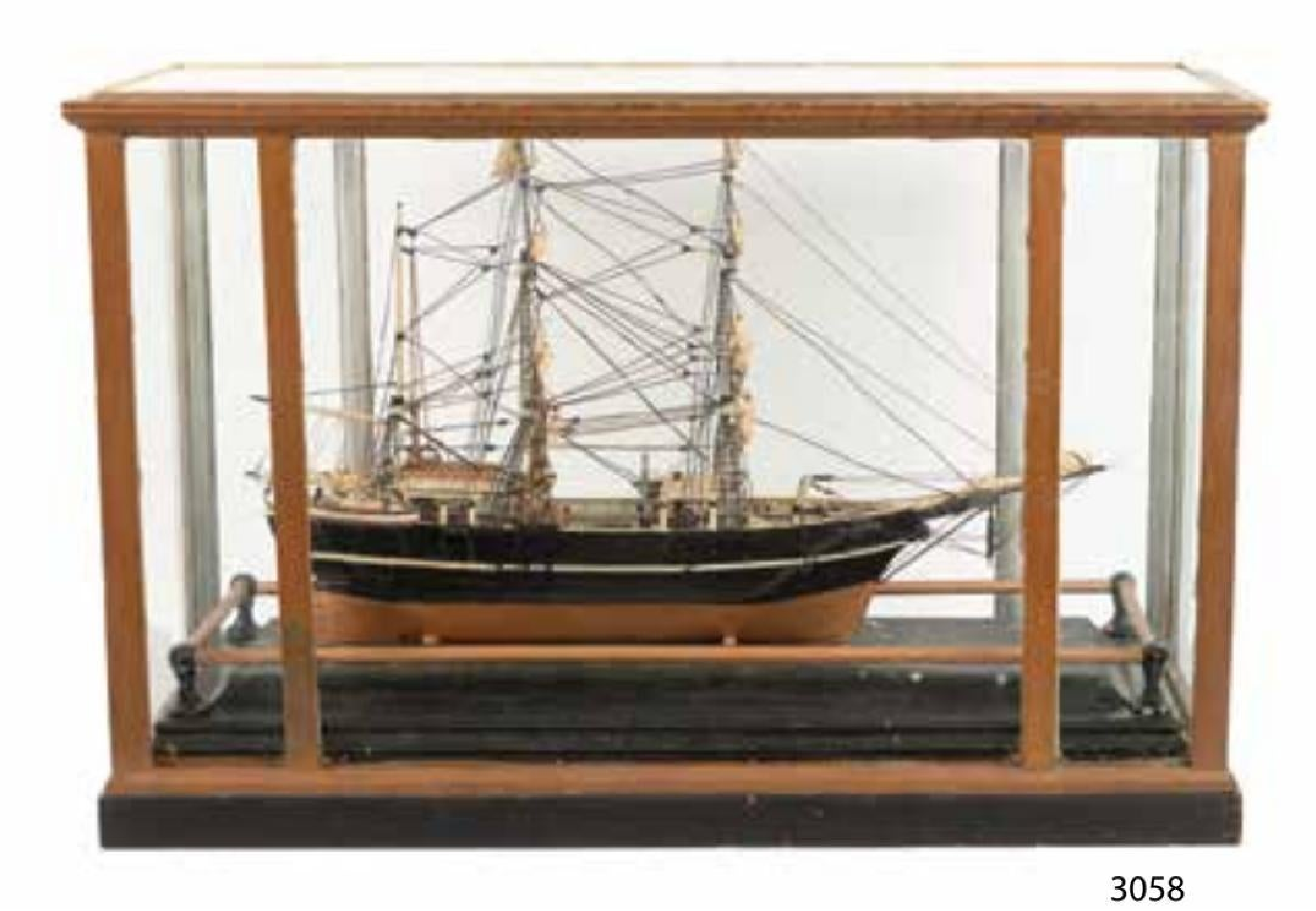


3057, *obverse*





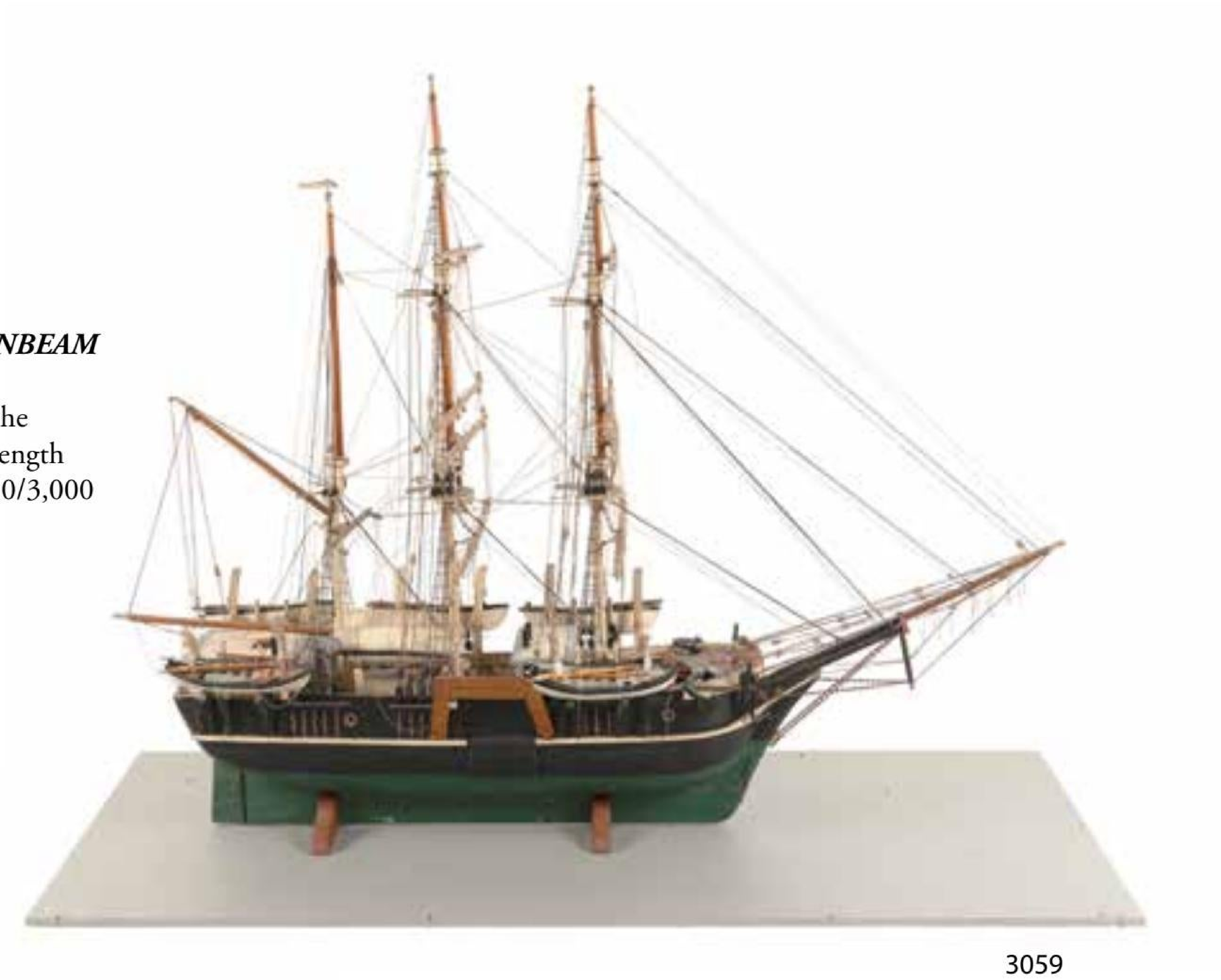
3057, *reverse*



3058

3058. **CASED MODEL OF THE WHALING BARK *WANDERER* OF NEW BEDFORD**
Circa 1895
Detailed with deckworks, whaleboats on davits, furled sails, etc. Displayed on cradles within a glass and wood case. Case height 24". Length 37.5". Width 15.5". 1,500/2,000

3059. **MODEL OF THE WHALING BARK *SUNBEAM***
20th Century
Beautifully made and appointed, including the whaleboats on davits. Height approx. 32". Length approx. 45". Width approx. 17.75". 2,000/3,000



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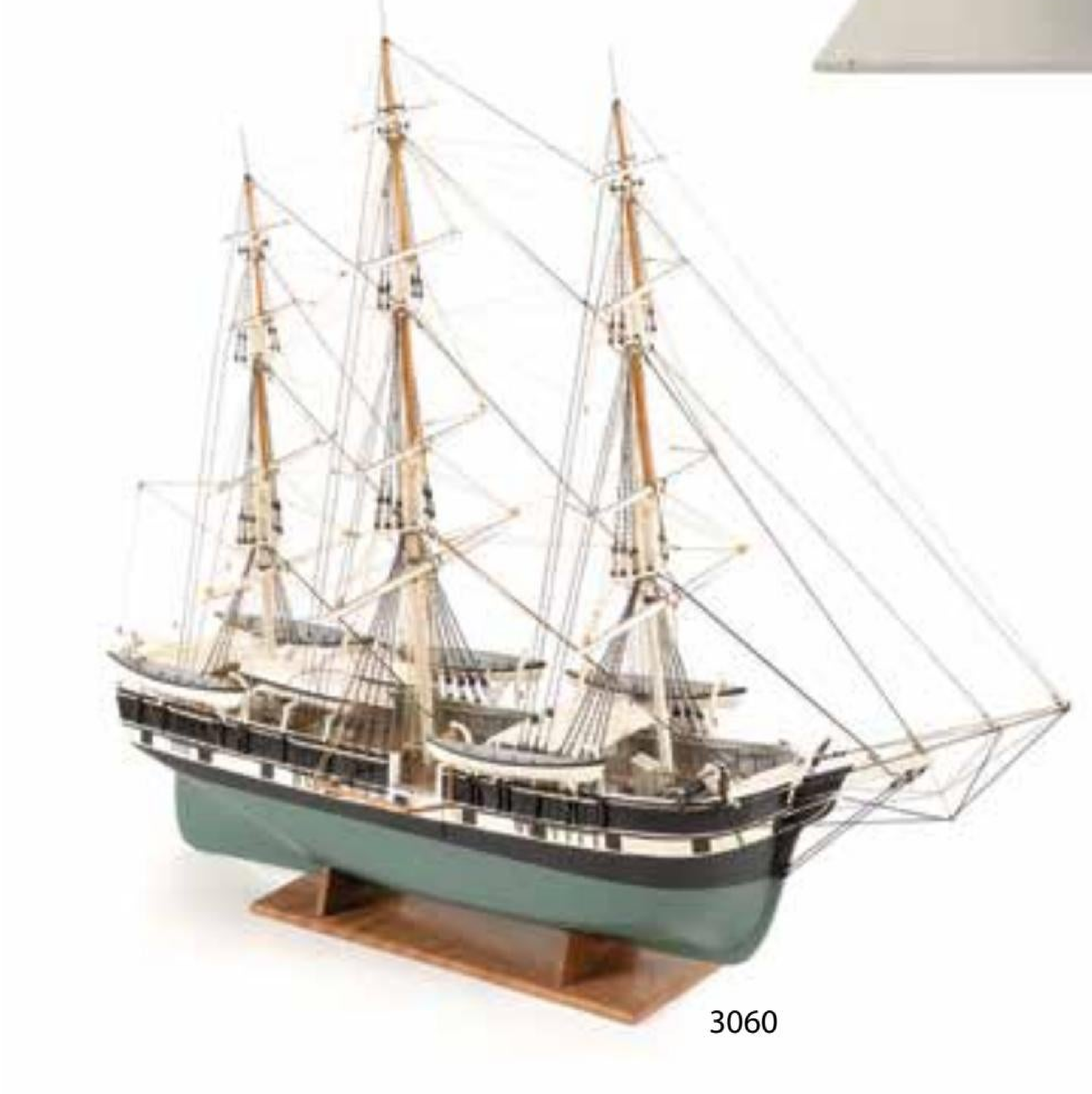
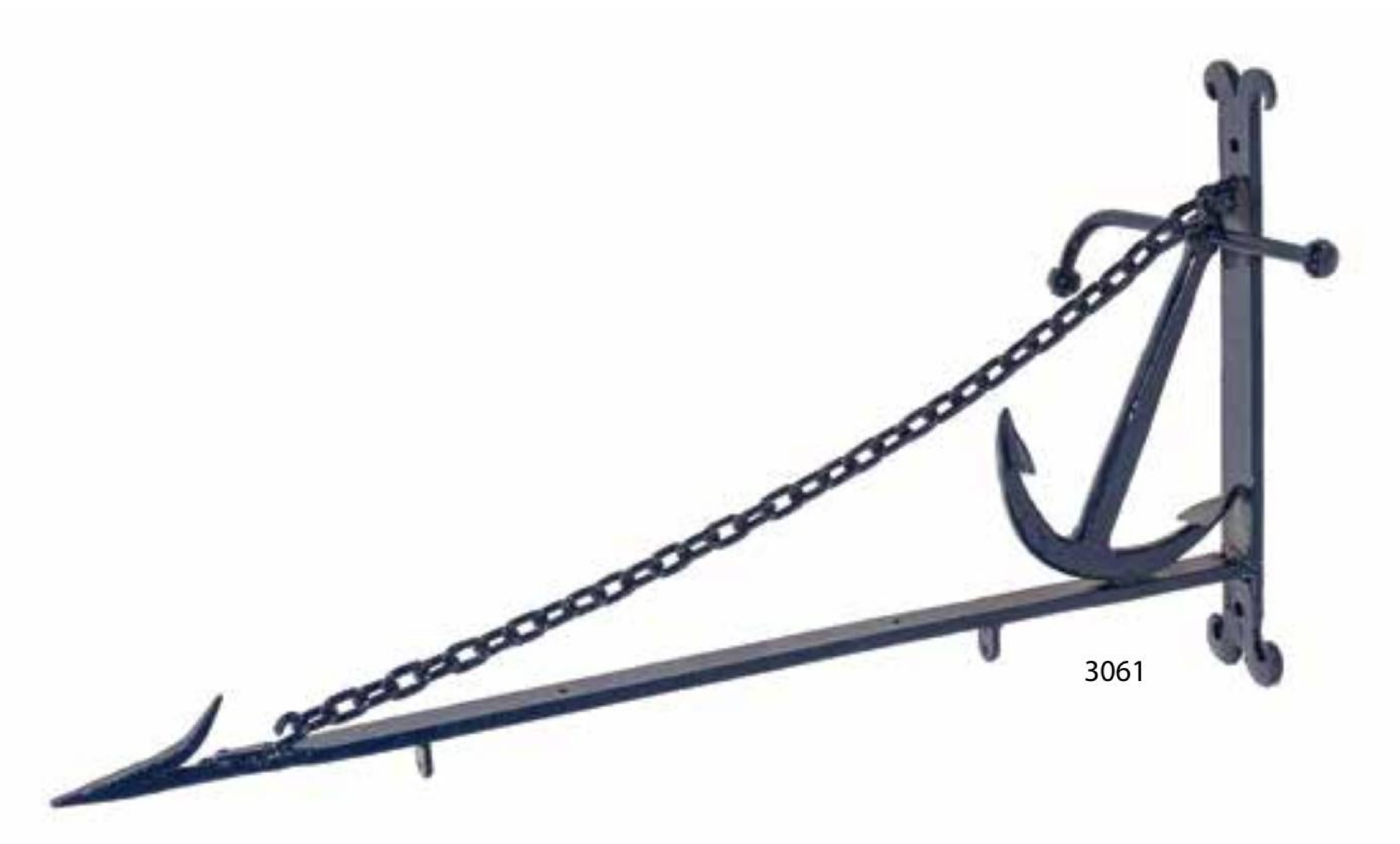


3060

3060. **MODEL OF THE WHALESHIP *CHARLES W. MORGAN***
Circa 1970
Attributed to Alfred Deschenes (South Dartmouth, Massachusetts, 20th Century). Nicely appointed deck with tryworks and seven whaleboats. Displayed on a wooden cradle. Height 26.5". Length 31.5". 800/1,200



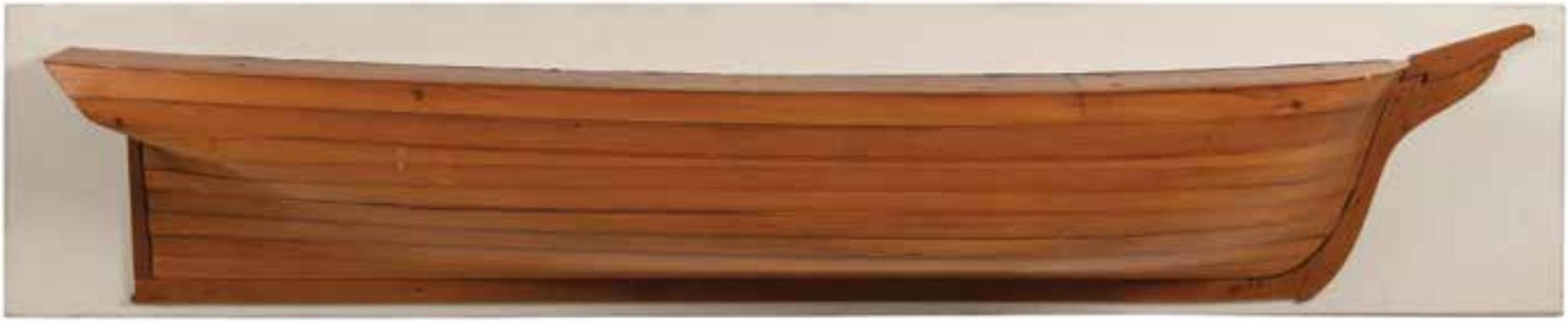
3061

3061. **WHALING MOTIF IRON SIGN POST**
20th Century
Formed as an anchor, chain and harpoon. Painted blue.
Height 21". Length 41". 500/800

3062. **PAIR OF NEW BEDFORD WHALEMAN BOOKENDS**
Early 20th Century
"A Dead Whale or a Stove Boat", with a harpooner poised at the bow of a whaleboat. Modeled after the 1913 statue by Bella Pratt in front of the library in Lincoln Square, New Bedford, Massachusetts. Weighted pot metal. Marked for the Philadelphia Manufacturing Company. Heights 7". Widths 5". Depths 4.25". 400/800

3063. **ROBERT W. SANDSBURY CARVED WHALE PLAQUE**
Nantucket, 20th Century
Whale mounted on an oval backboard. Labeled verso.
Backboard 8" x 13.75". 500/700

3064. **MOUNTED BUILDER'S HALF HULL MODEL OF A LARGE SAILING VESSEL, POSSIBLY A WHALESHIP**
19th Century
Built up in nine lifts. Applied sprit, prow and skeg.
Backboard 14.5" x 68.25". 1,200/1,800



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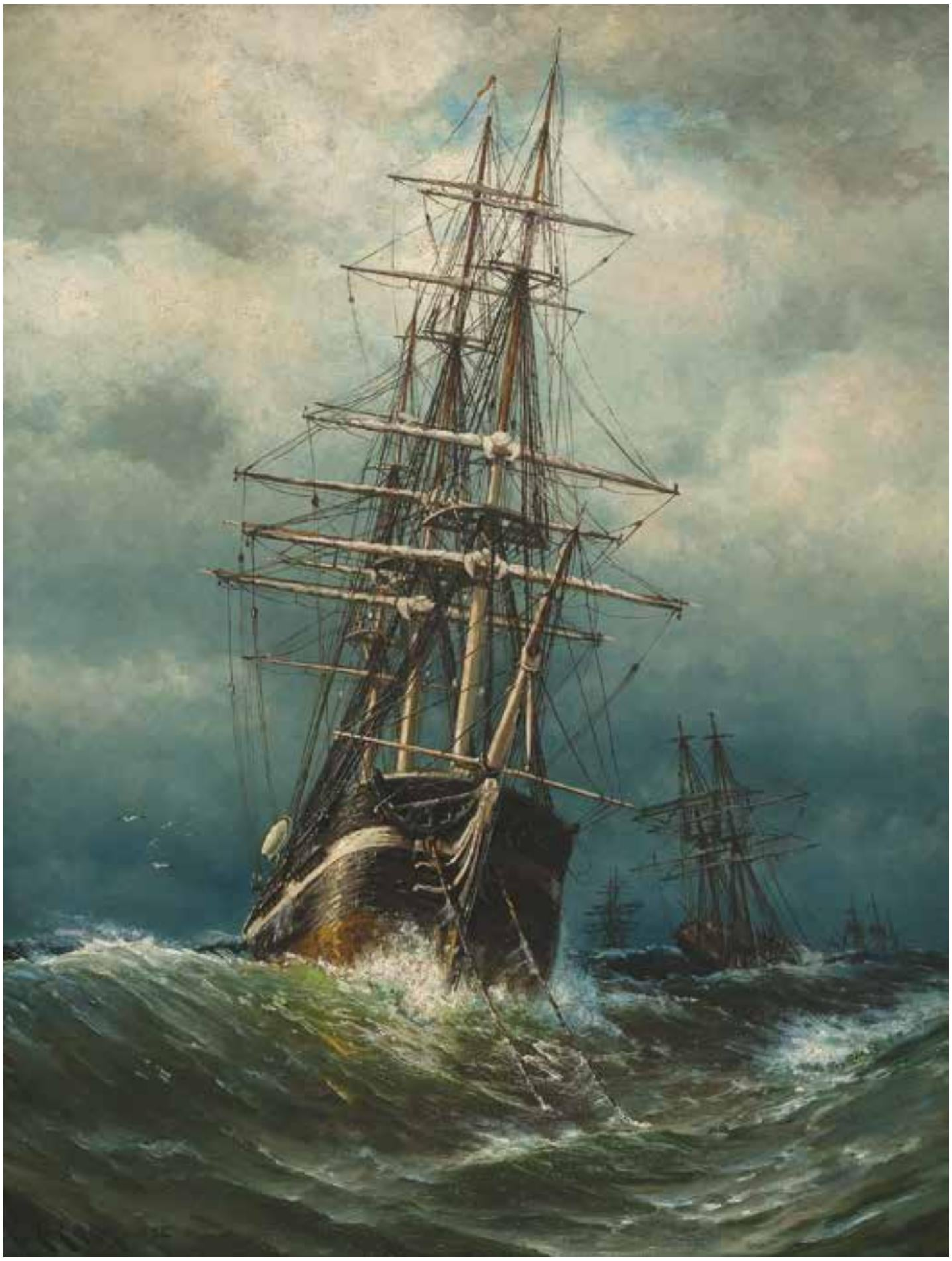


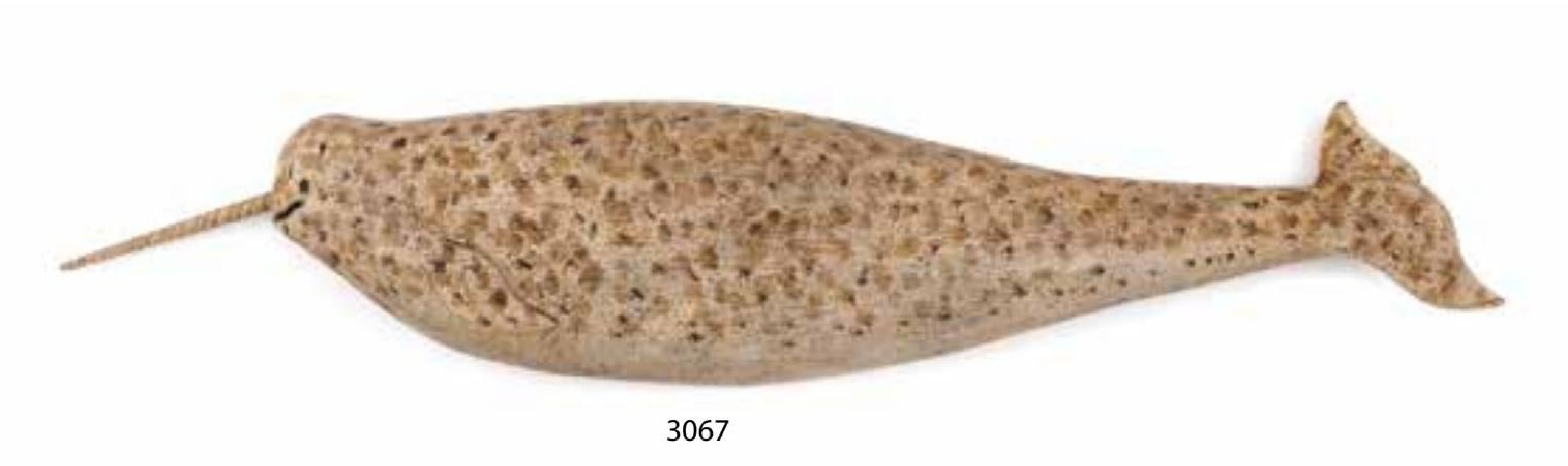
3065

3065. **HARRY (HENRY) CHASE**
Missouri/Massachusetts/New York/Tennessee/Vermont/Holland, 1853-1889
"Riding Anchor in a Gale. Signed and dated lower left "H. Chase 1882". Titled on Boston Art Club label. Oil on canvas, 40" x 30". Framed 45" x 35". 2,000/3,000

3066. **CASED MODEL OF THE NANTUCKET WHALING BARK *OAK***
Early 20th Century
Oak was the last whaling bark to depart Nantucket in 1869. Displayed on a cradle within a glass case with wood base. Case height 28.5". Length 35". Width 14". 1,000/1,500

CLARK G. VOORHEES, JR.

Connecticut/Vermont, 1911-1980



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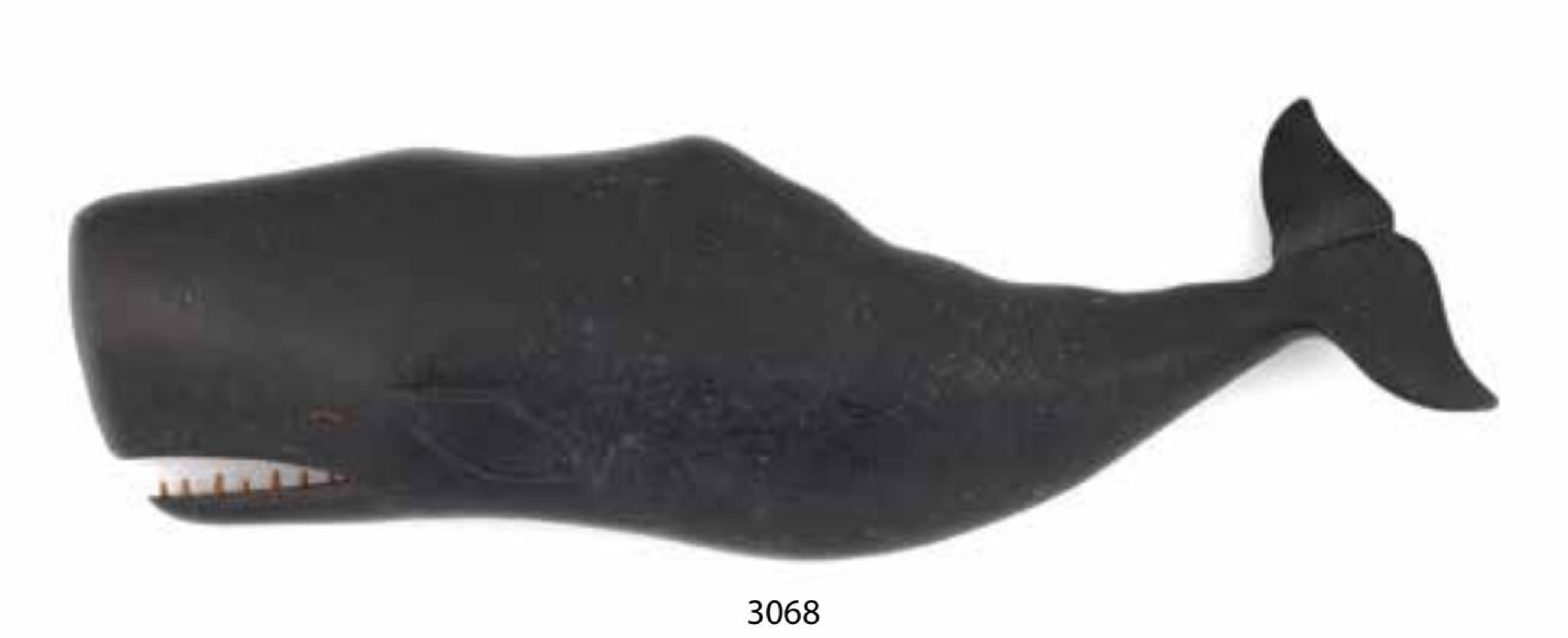

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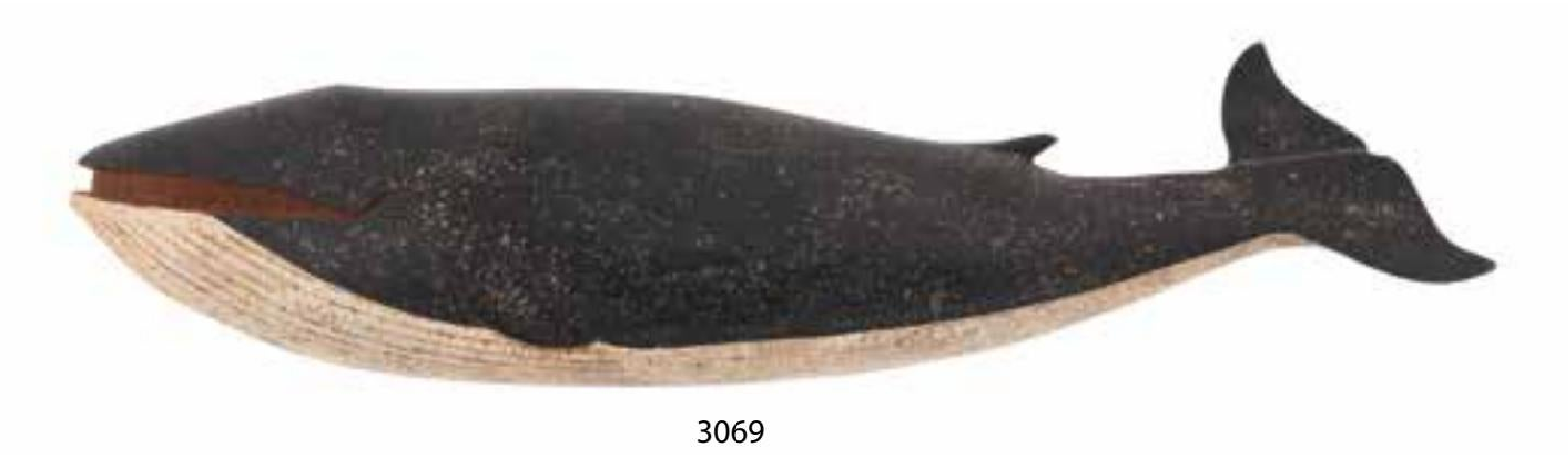
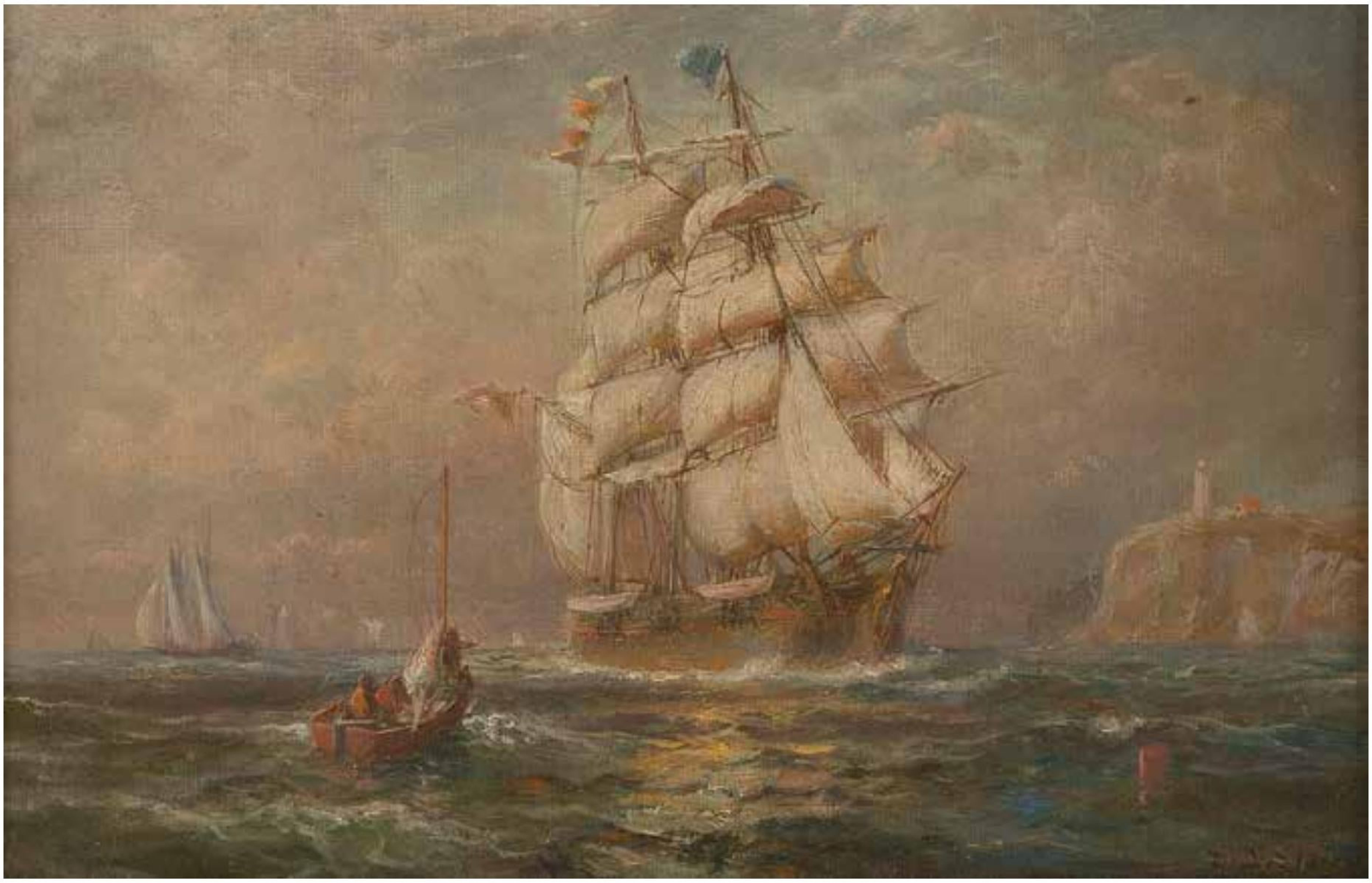


3069

3067. **Narwhal plaque**.
Stamped “C. Voorhees” and with a conjoined “CV” verso. Height 4.25”. Length 21.5”. 2,000/2,500

3068. **Sperm whale plaque**.
Stamped “C. Voorhees” verso. Length 17.5”. 1,000/1,500

3069. **Humpback whale plaque**.
Stamped “C. Voorhees” and with a conjoined “CV” verso. Height 4”. Length 18.25”. 1,800/2,200



3070

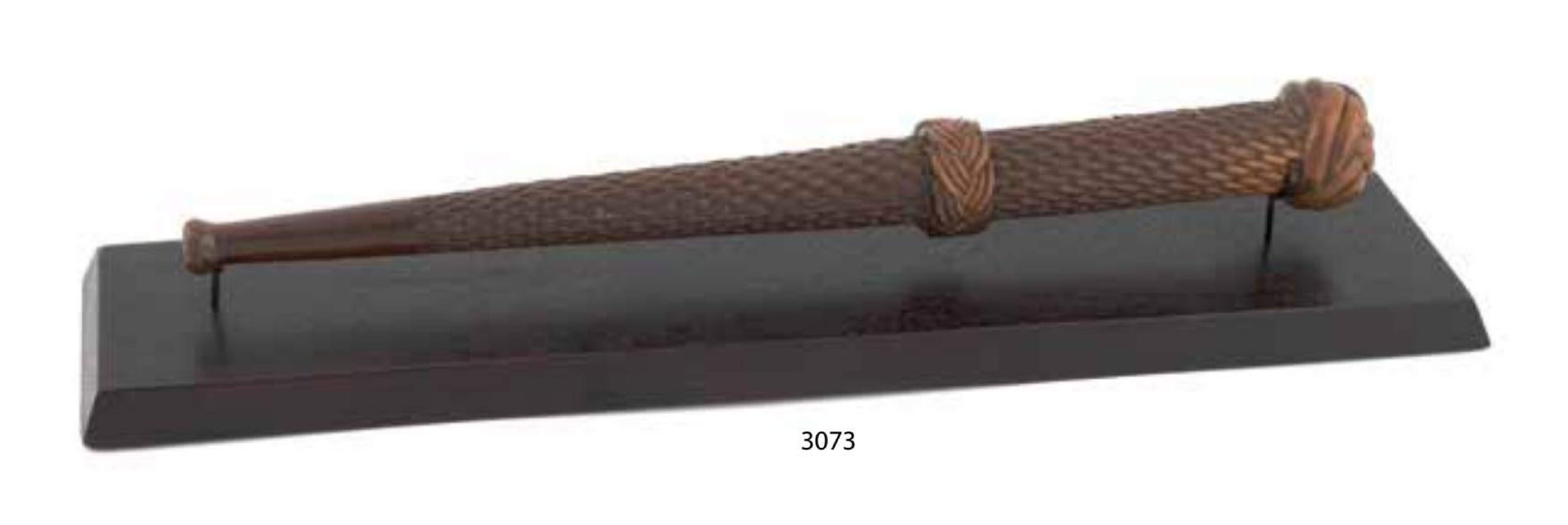
3070. **LEMUEL D. ELDRED**
Massachusetts, 1848-1921
A whaleship headed out. Signed lower right “L.D. Eldred”. Oil on canvas, 9” x 14”. Framed 14.5” x 19.5”. 1,500/2,500

3071. **LEMUEL D. ELDRED**
Massachusetts, 1848-1921
Whaler being refitted. Remarque lower left margin of whaling implements. Signed lower right “L.D. Eldred”. Etching, 19.75” x 31.5” sight. Framed 33” x 44.5”. 800/1,200

Provenance:
Private Osterville, Massachusetts Collection.

3072. **BILL OF SALE FOR THE INFAMOUS NANTUCKET WHALESHIP *PLANTER***
Dated April 15, 1857
Double-sided folding pre-printed document with handwritten notations. For a one-quarter share of the vessel “as she returned from her last voyage” for the sum of $1,300. Notes Coffin, Edwards, Gardner, Folger and Macy ownership interests. Differing images of spread-wing eagles at the top of two pages. 14” x 8.5” folded. 1,200/1,500

Read more about this ship that suffered running aground, drownings and mutinies at www.eldreds.com.

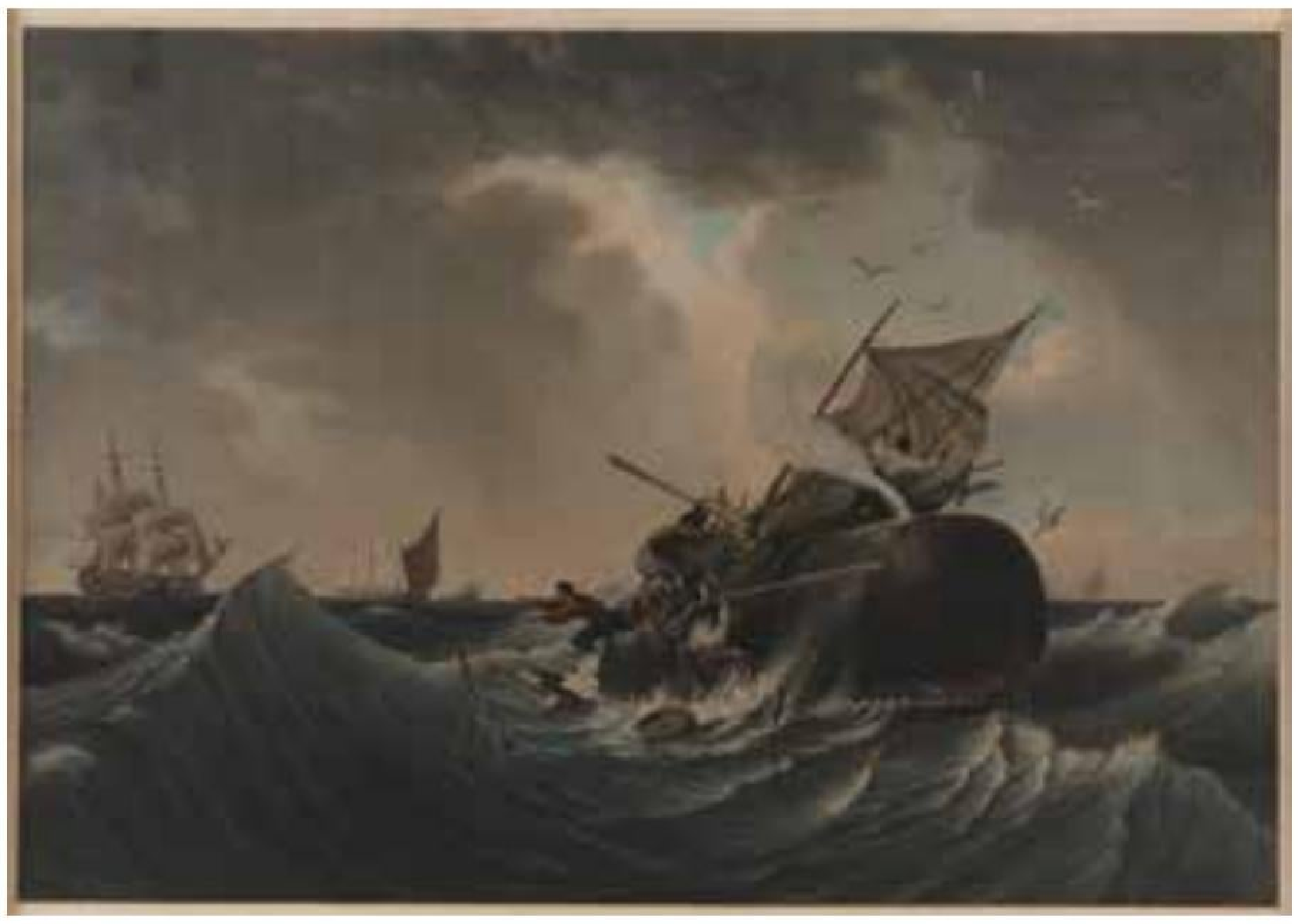


3073

3073. **RARE WHALEMAN-CARVED "FIJIAN CLUB"**
Circa 1870
Masterfully carved from a dense tropical wood, with a chain-link / basketry design on shaft, a Turk's-head knot and a large monkey's-fist knob. A similar example carved from whalebone is part of the New Bedford Whaling Museum collection. Dr. Stuart M. Frank, one of the world's foremost scholars on scrimshaw, examined this piece in 2006 and concluded it was a Fijian club, rather than a fid, because it doesn't taper to a point and lacks the obvious wear a fid would exhibit. Length 15.5". With a custom wooden stand, length 18.25". 2,500/3,500

Provenance:
John T. Newton Marine Antiques, Newcastle, Maine.

3074. **AFTER AMBROISE LOUIS GARNERAY**
France, 1783-1857
"Pêche du Cachalot", 1835. Marked "Garneray pinx" and "Martens sculpt". Hand-colored lithograph, 22" x 31". Framed 29" x 38". 500/800



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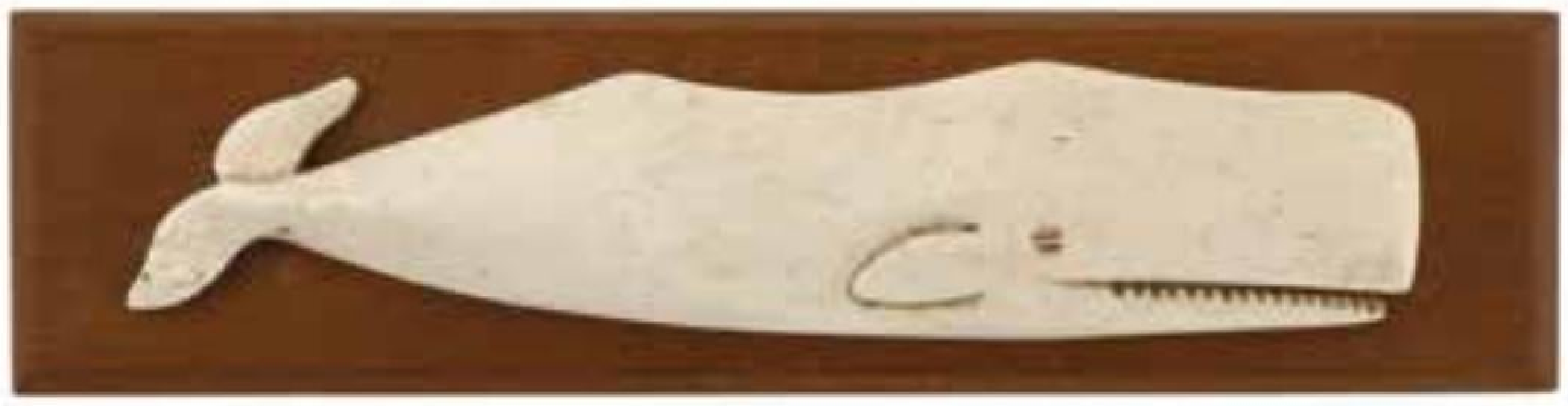


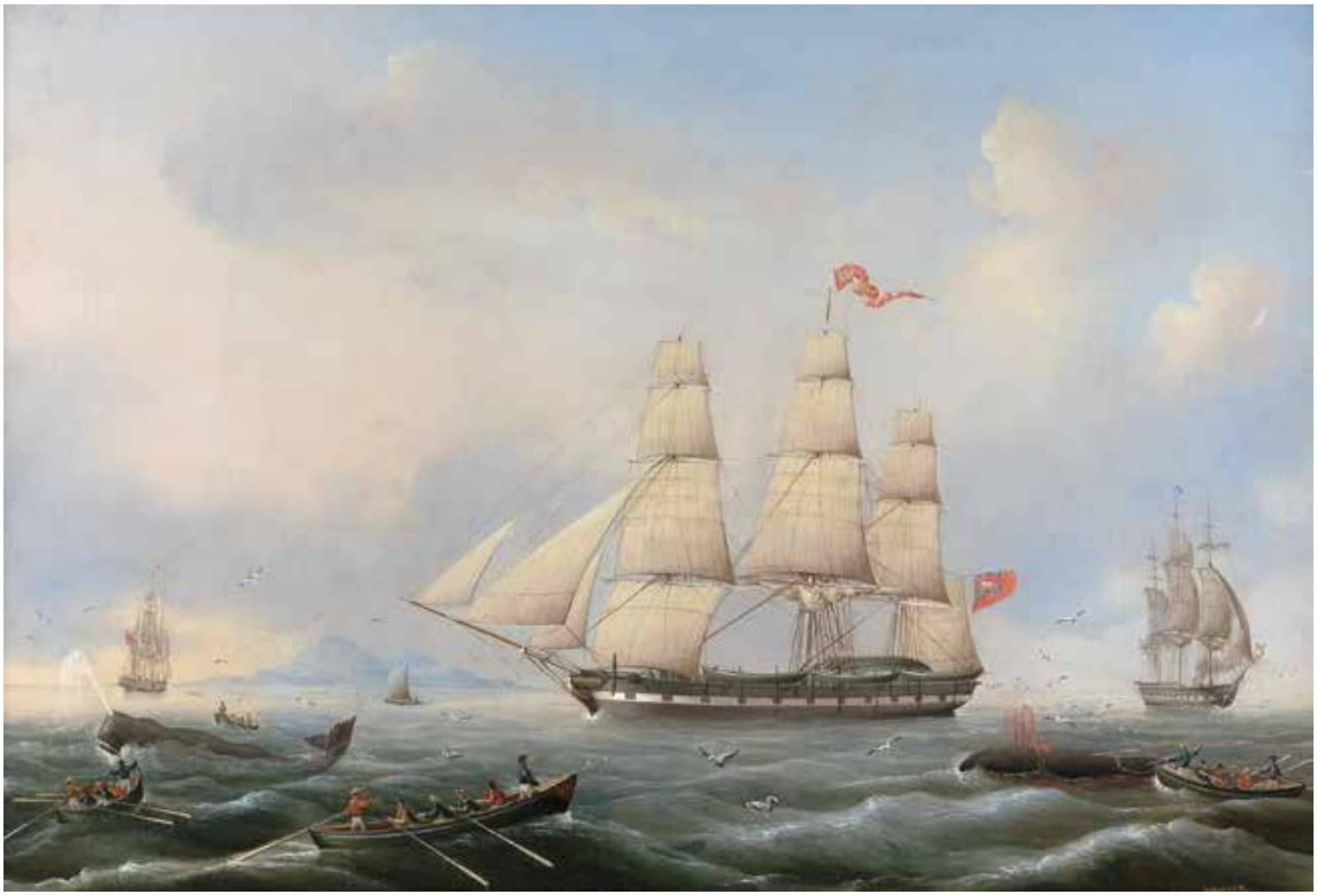
3075

3075. *** CARVED WHALEBONE SPERM WHALE PLAQUE**
Mounted on a beveled wooden backboard. Stamped on back "E.F. Eldredge Chatham, Mass." for the Edwin F. Eldredge Whaling Museum that existed in the 1960s. Backboard 2.75" x 11". 900/1,200

Barbara Johnson had several similar pieces in her collection.

CARL JUSTUS HARMEN FEDELER

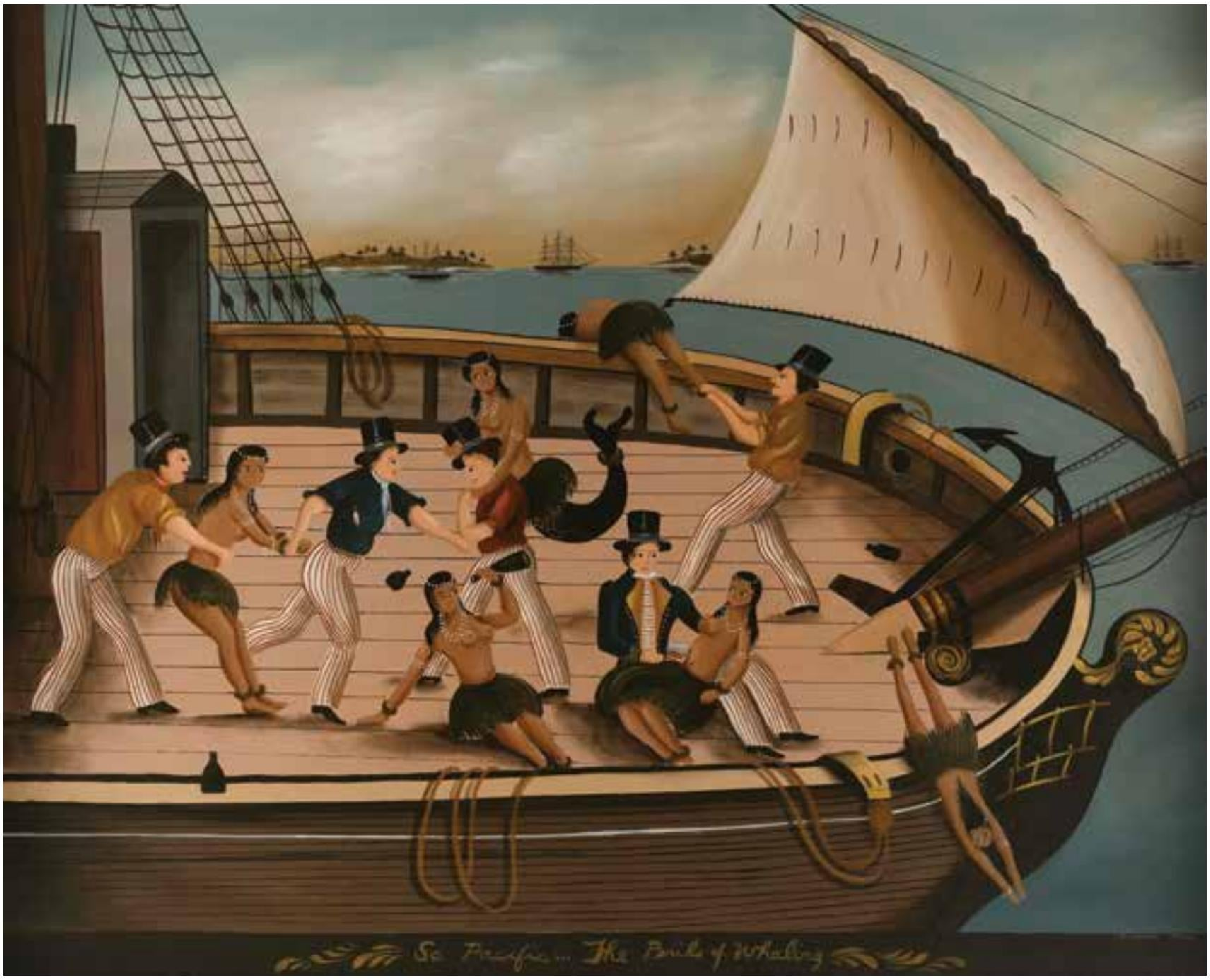
Germany, 1799-1858



3076

3076. **Whaling in the South Seas**.
Signed and dated “CJ Fedeler Pinx 1840”.
Marked verso “Eigenthum J.M.D. Konigin”.
Oil on canvas, 24.5” x 36”. Framed 35” x 47”.
25,000/35,000

Provenance:
Private Collection, New Jersey.


So. Pacific... The Perils of Whaling

3077

3077. **RALPH EUGENE CAHOON, JR.**
Massachusetts, 1910-1982
"So. Pacific - The Perils of Whaling". Signed lower right "R Cahoon pinxt". Titled lower margin. Oil on masonite, 23.75" x 30". Framed 28.5" x 34.5".
15,000/20,000

Provenance:
Barbara Johnson Collection.
The Collection of Bob and Nina Hellman, Nantucket, Massachusetts. Additional information about this lot may be found at hellmanwhalingcollection.org, REH614.

The composition is a take on the sketch "A Scramble for Salt Junk" in J. Ross Browne's 1846 book, **Etchings of a Whaling Cruise**, facing p. 142.

3078. * **SET OF FIVE ALETHA MACY WHALE PLAQUES**
Nantucket, Circa 1968
Carved three-quarter round whales mounted on beveled mahogany boards. Includes “Sperm”, “Humpback”, “Right”, “Blue” and “Finback”, each identified on a plaque. Each signed verso “A Macy”. Some also dated 1968 and/or marked with whale species. Boards 4.5” x 7.5”. 2,000/3,000

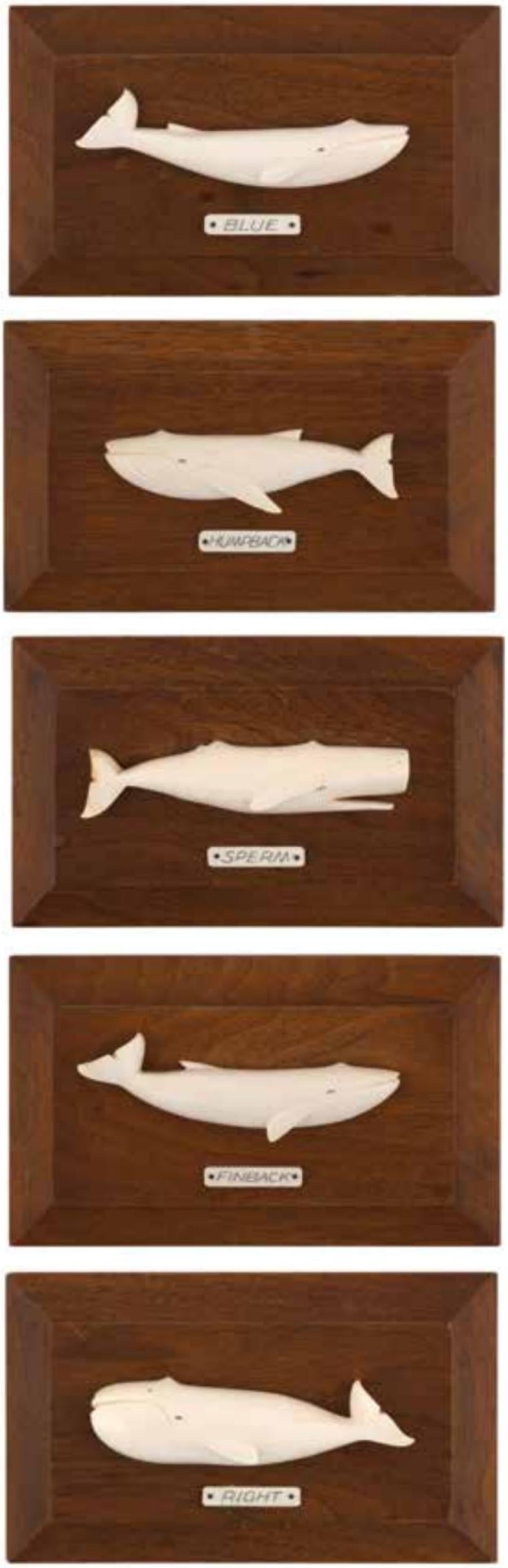
3079. * **FRANK BARCELOS ENGRAVED WHALE’S TOOTH**
New Bedford, 1926-1993
Port view of the whaleship *Wanderer*, identified in fine script lettering off the ship’s stern. Signed lower right “Frank”. Reverse unpolished. Length 6.5”. 700/1,000

3080. * **ENGRAVED WHALE’S TOOTH “FITTING OUT”**
20th Century
Depicts a busy dock scene with onlookers watching as barrels and other supplies are being loaded onto a whaleship. Titled on reverse, which is otherwise undecorated. Mounted on a chip-carved wooden base. Total height 8”. 500/800

3081. * **ENGRAVED WHALE’S TOOTH “SPERM WHALING OFF JAPAN 1855”**
20th Century
Finely detailed scene of four whaleboats approaching a pod of whales, two of which are spouting. Whaleship and mountainous coastline in the distance. Scene bordered by scrolled acanthus leaves. Titled in script lettering below. Length 5.5”. 500/700

3082. * **MICHAEL VIENNEAU POLYCHROME ENGRAVED WHALE’S TOOTH**
Nantucket, Contemporary
Depicts the naval battle “Bonhomme Richard vs. Serapis 25 Sept. 1779”. It was during this battle that John Paul Jones, commander of the American *Bonhomme Richard,* famously responded “I have not yet begun to fight!” when asked if he wanted to surrender. Although badly damaged, the *Bonhomme Richard* was ultimately victorious over the British *Serapis*. Signed and dated lower left “MG Vienneau July 1981”. Length 6.5”. 800/1,000

3083. * **FRANK BARCELOS ENGRAVED WHALE’S TOOTH**
New Bedford, 1926-1993
Depicts two ships and a seagull. Signed “Frank”. Length 6”. 800/1,400



3078

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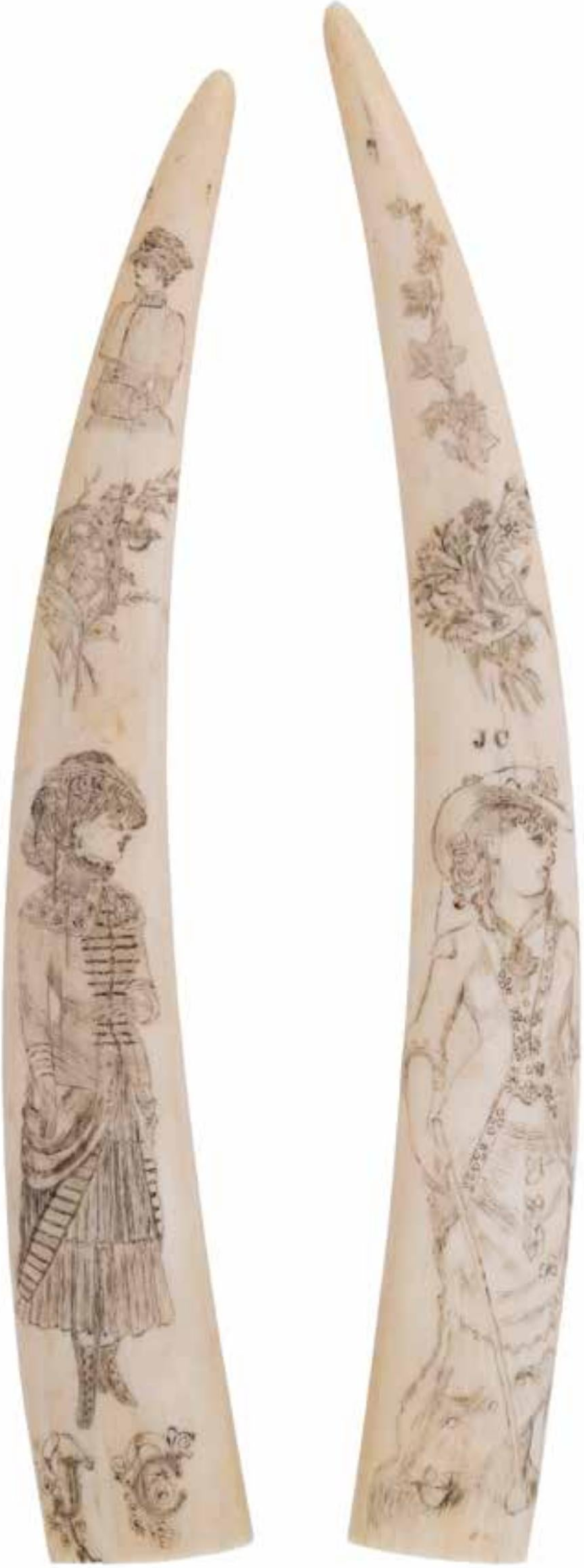


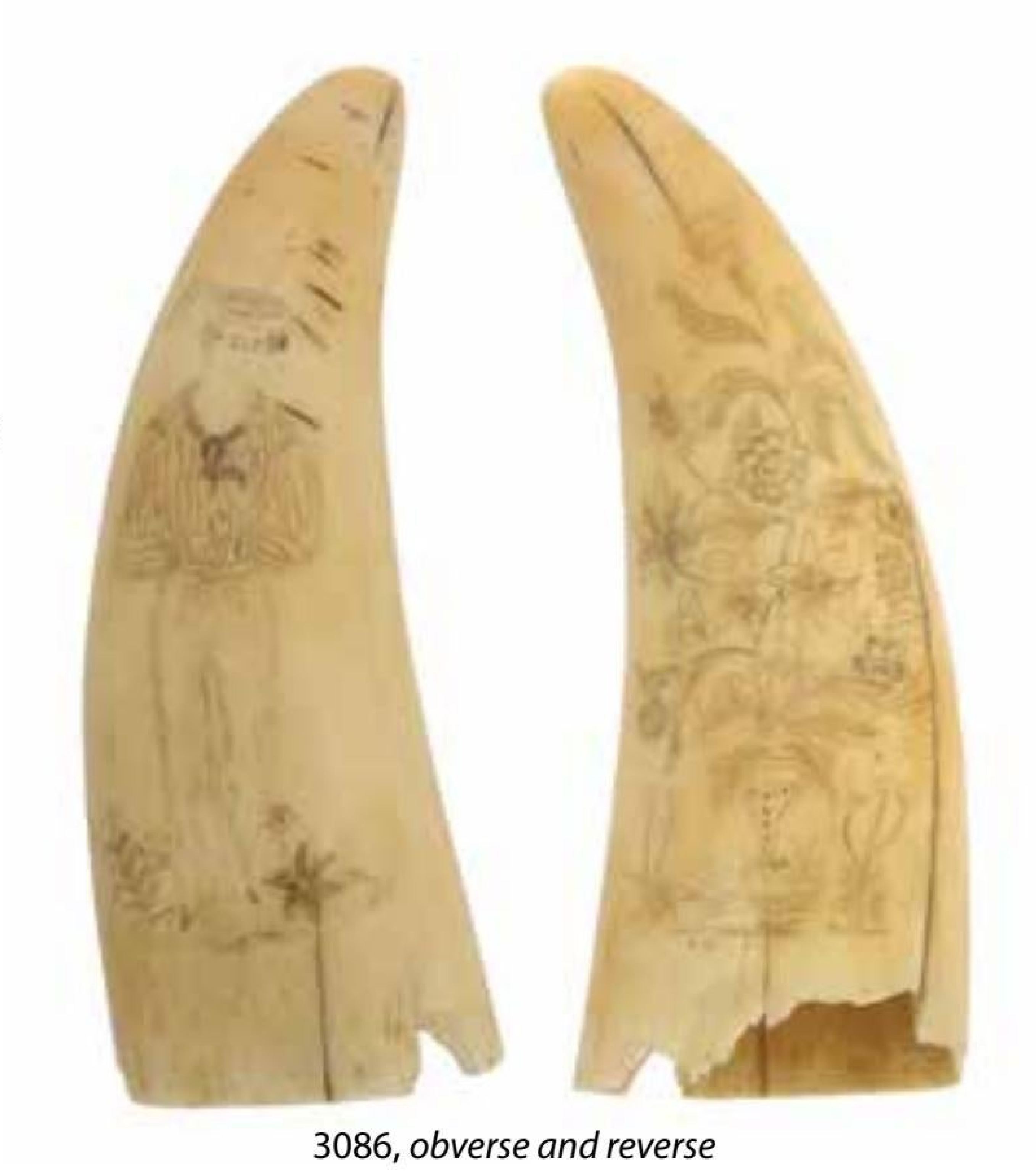
3085, *pair*

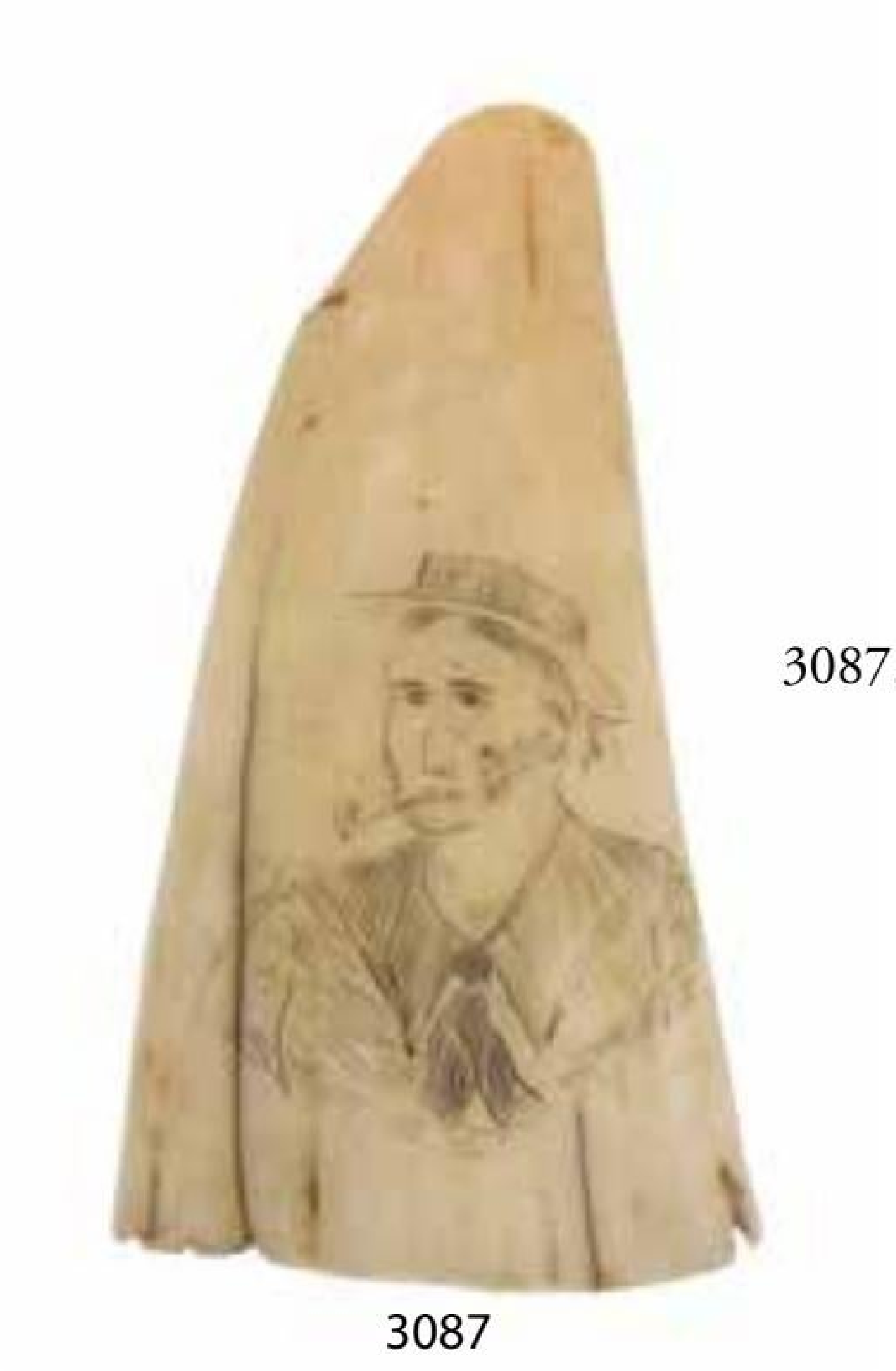
3084. **MARTIN BANDY ENGRAVED PETRIFIED WALRUS TUSK**
20th Century
Depicts sailors at the helm. Signed lower left "Martin Bandy". Mounted on a wood stand. Height 9". 1,000/1,500

Martin Bandy, with a strong eye for composition and detail, was considered one of the best black and white scrimshanders of the Mid-20th Century. His work rarely appears on the market.

3085. **PAIR OF SCRIMSHAW WALRUS TUSKS WITH PORTRAITS OF WOMEN**
19th Century
Both with floral devices and full-length portraits of fashionably dressed women, one of whom is playing croquet. One with a half-length portrait at tip and "JC" in elaborate lettering at base. Other with "JC" in small serifed lettering at center. Lengths 12.25" and 12.75". 800/1,200

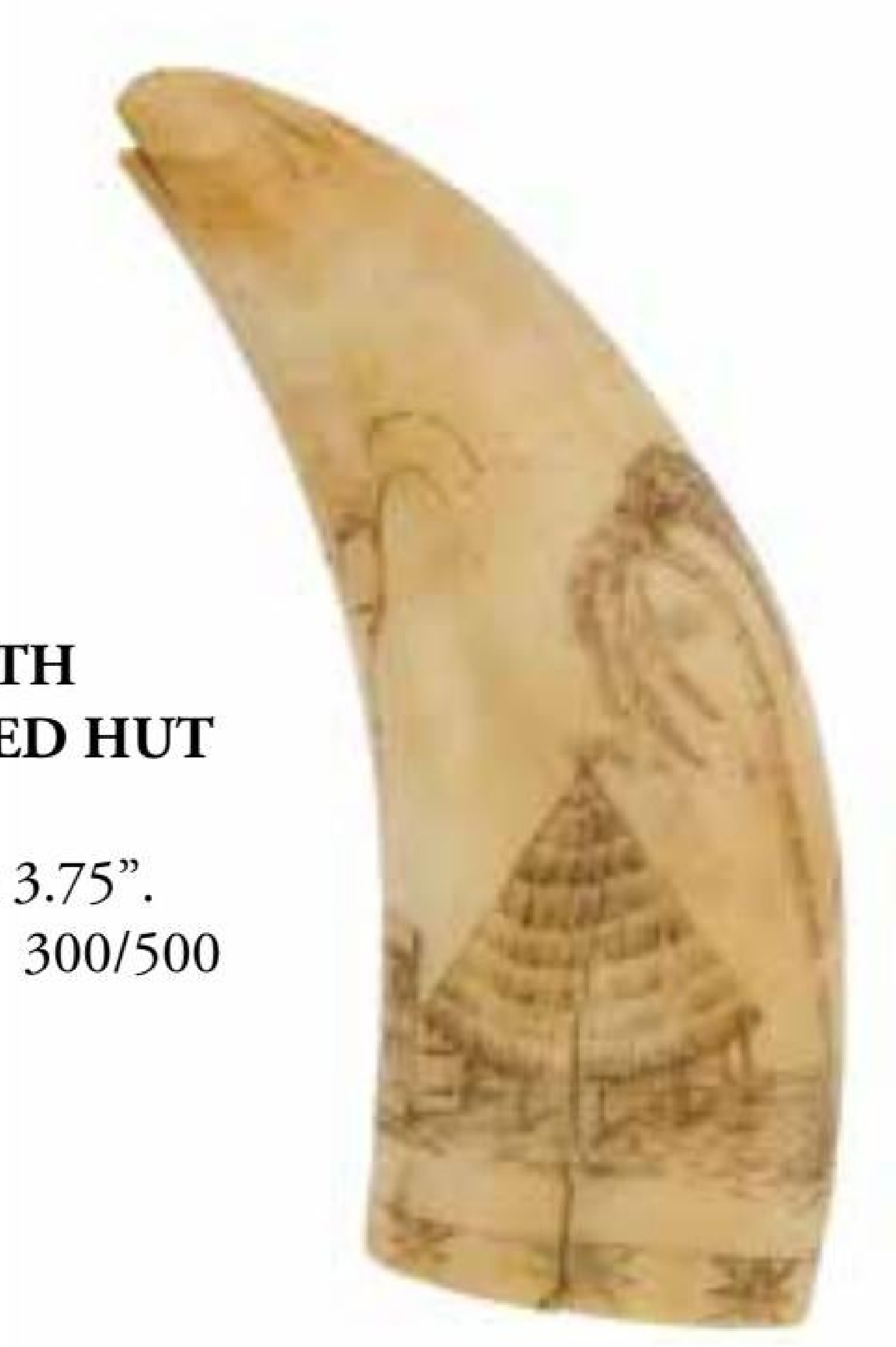
3086. **SCRIMSHAW WHALE'S TOOTH**
19th Century
Obverse depicts a sailor. Reverse depicts a flowering plant. Length 5". 600/900


3086, *obverse and reverse*


3087

3087. **SCRIMSHAW WHALE'S TOOTH WITH PORTRAIT OF A SAILOR**
19th Century
Wearing a hat and smoking a pipe. Length 3". 400/600

3088. **SCRIMSHAW WHALE'S TOOTH DEPICTING A GRASS-ROOFED HUT**
19th Century
Likely a South Seas scene. Length 3.75". 300/500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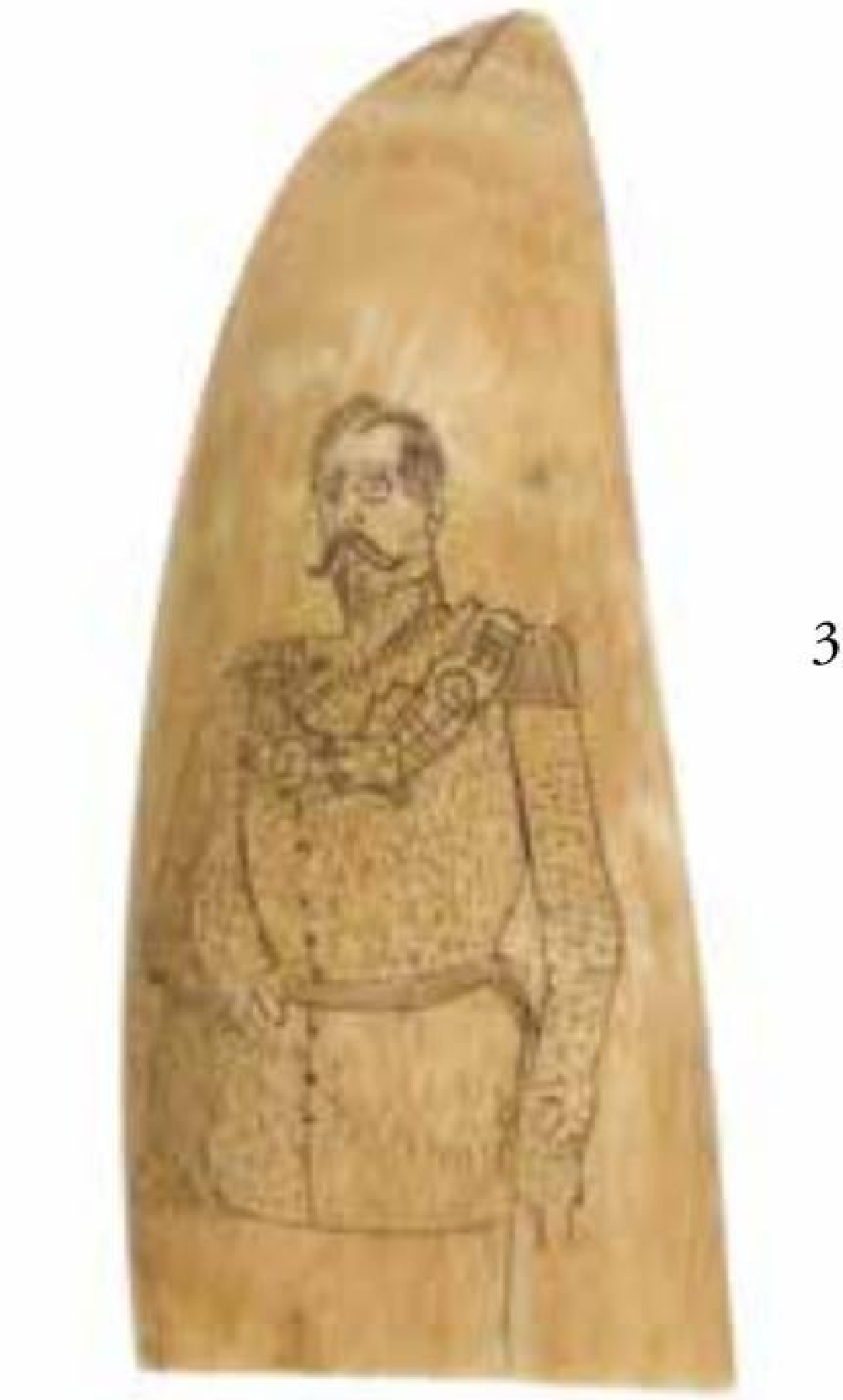
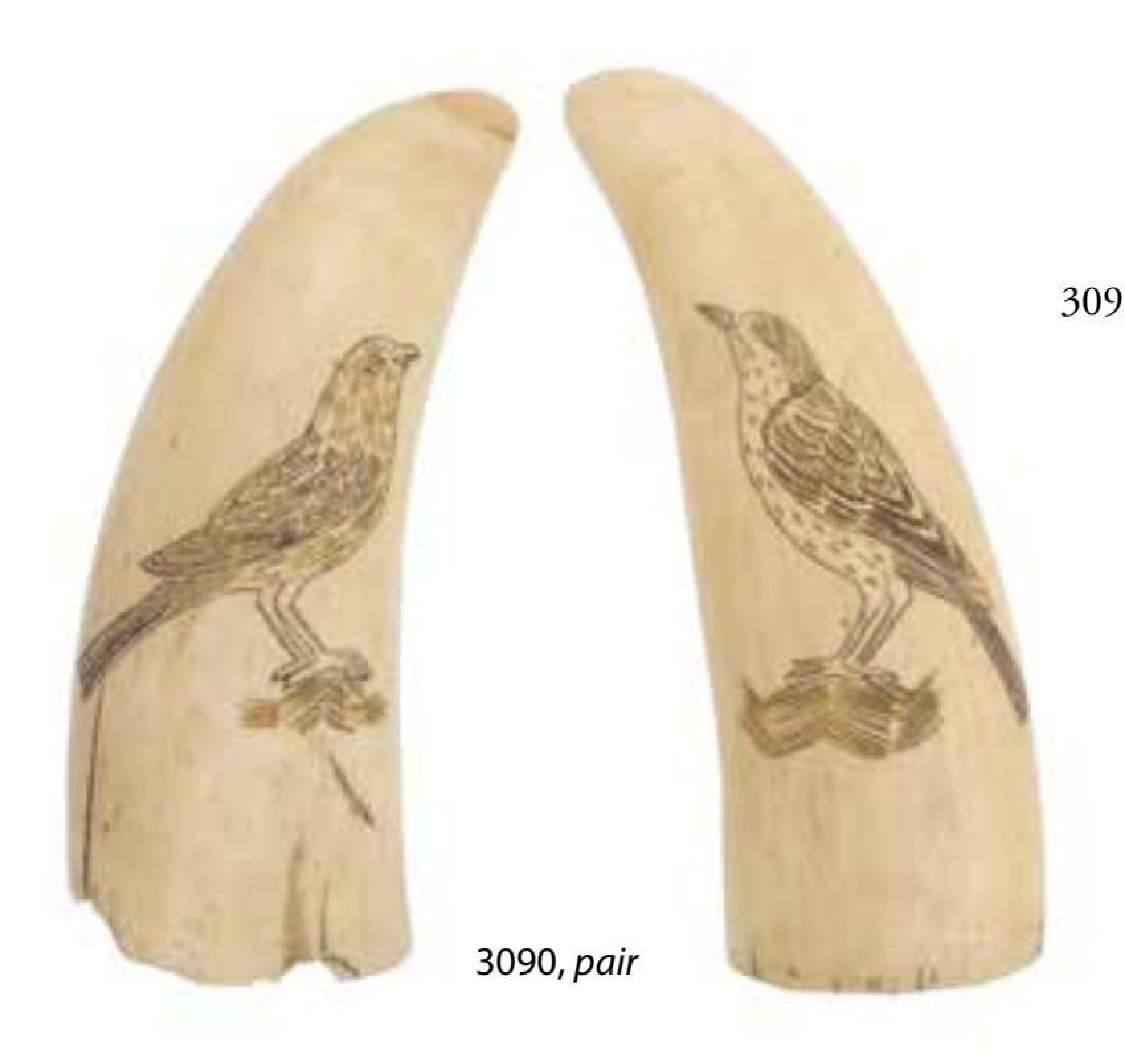

3089

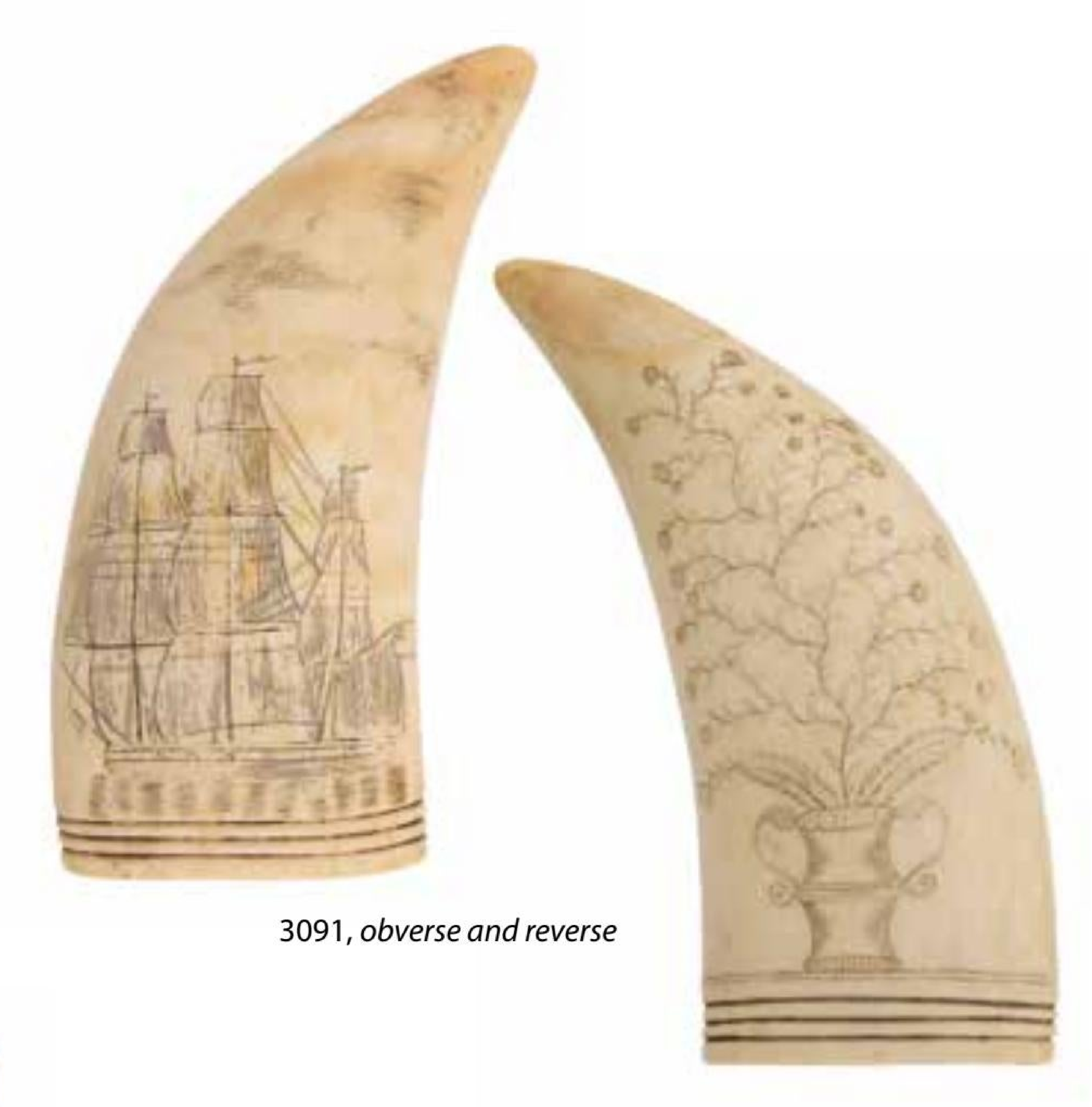
3089. **SCRIMSHAW WHALE'S TOOTH WITH PORTRAIT**
19th Century
A mustachioed gentleman wearing a uniform. Length 4.25". 300/500



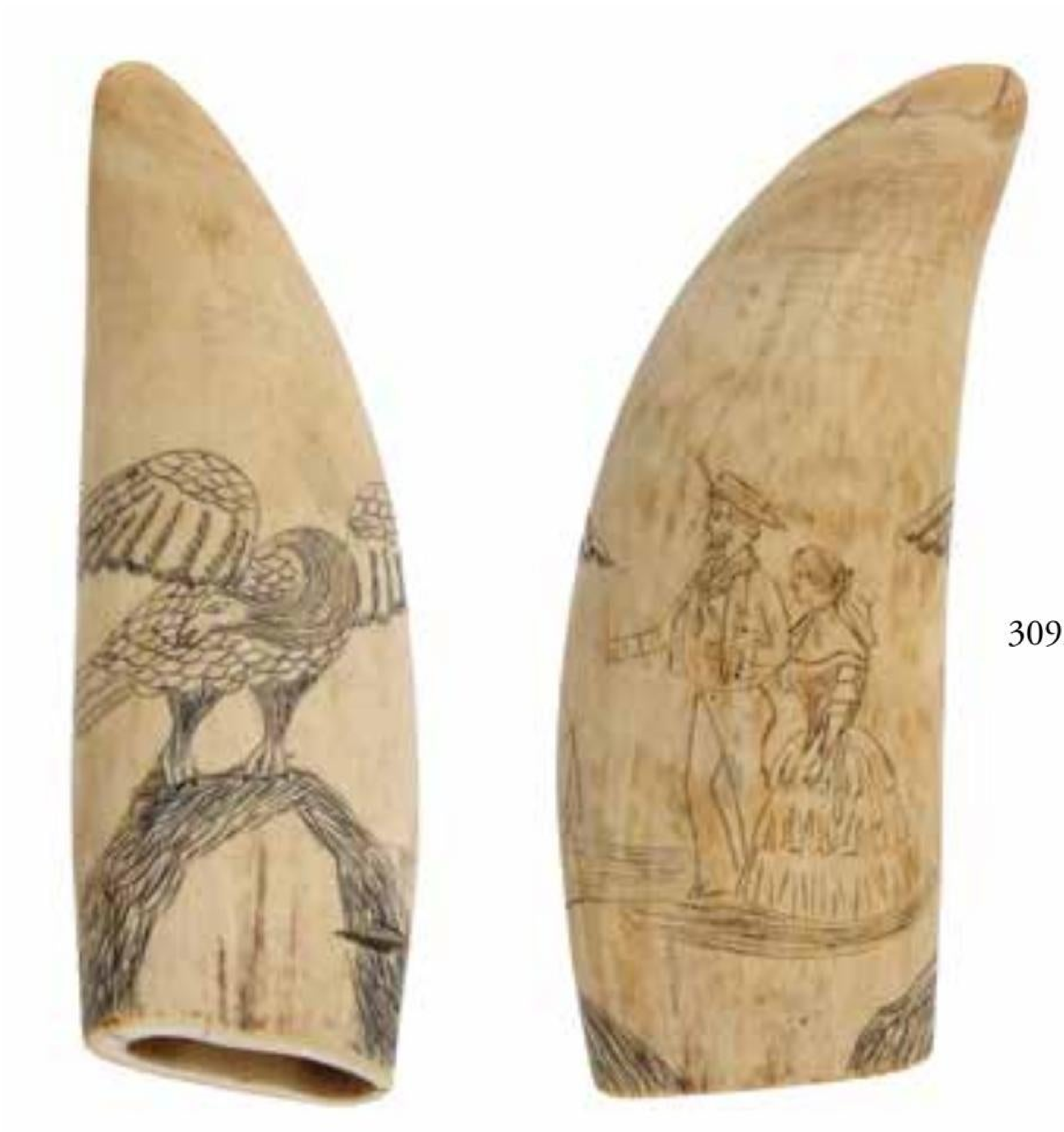
3090, *pair*

3090. **PAIR OF SCRIMSHAW WHALE'S TEETH DEPICTING SONGBIRDS**
19th Century
Perched on branches. Lengths approx. 4".
400/600

3091. **SCRIMSHAW WHALE'S TOOTH**
19th Century
Obverse depicts a three-masted ship under sail, flying pennants and a British flag. Reverse depicts a potted plant. Three deeply incised bands encircle base. Length 5.5". 400/600



3091, *obverse and reverse*



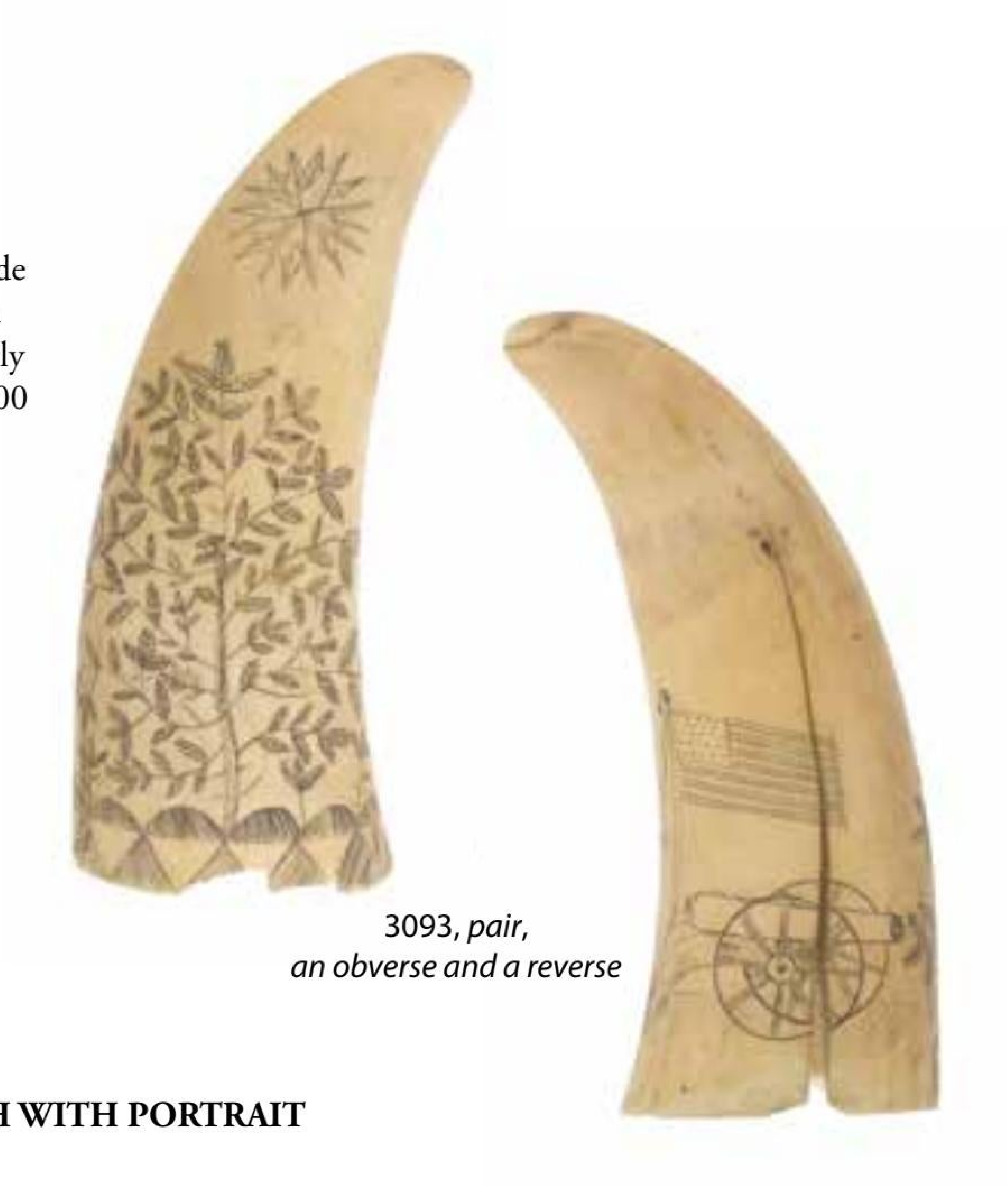
3092, *obverse and reverse*

3092. **SCRIMSHAW WHALE'S TOOTH**
19th Century
Obverse depicts a spread-wing eagle perched on an arched branch. Reverse depicts a sailor and his lady. Length 6". 400/600

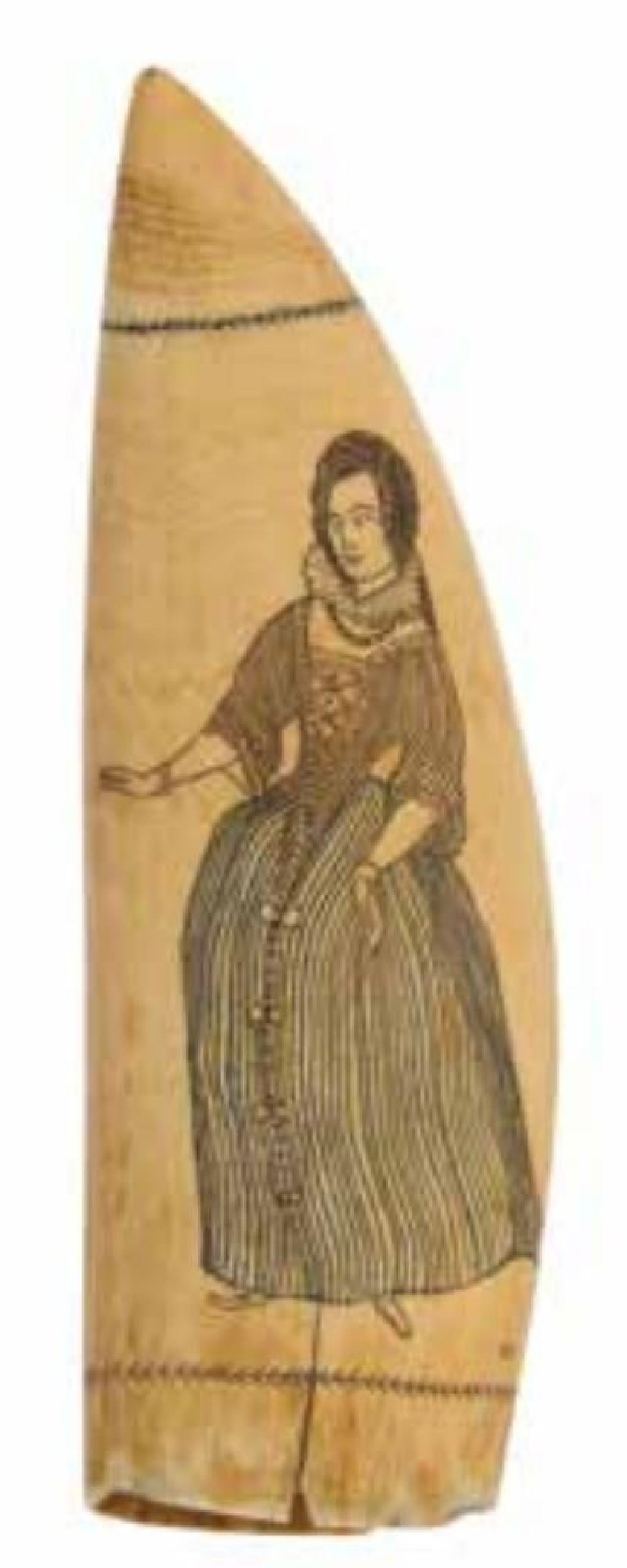
3093. PAIR OF SCRIMSHAW WHALE'S TEETH

19th Century

Obverses depict compass roses above leafy trees. Wide geometric border at bases. Reverses depict American flags and cannons on carriages. Images on both nearly identical. Lengths approx. 4". 600/900



3093, *pair, an obverse and a reverse*



3094

3094. SCRIMSHAW WHALE'S TOOTH WITH PORTRAIT OF A WOMAN

19th Century

Full-length view of a woman, possibly an actress, wearing an Elizabethan collar and a striped corseted dress, standing with her arms outstretched. Framed within a fine garland border. Warm patina. Length 6.25". 1,000/1,500

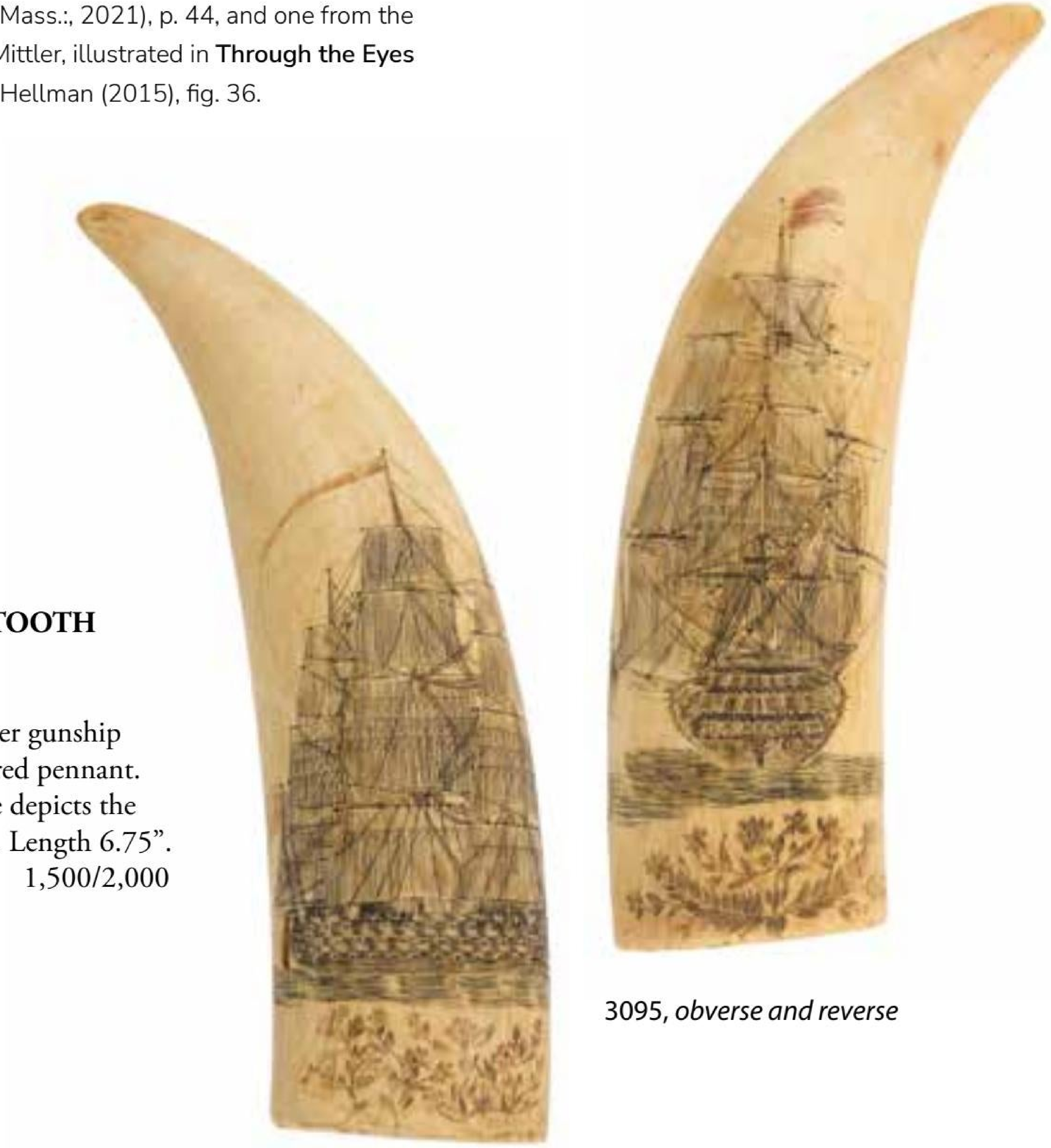
The graphic pattern of the dress and the garland seen here are reminiscent of teeth attributed to the Britannia Engraver, including one illustrated in **Wandering Whalemen and Their Art: A Collection of Scrimshaw Masterpieces** by Alan Granby (Hyannis Port, Mass.:, 2021), p. 44, and one from the Collection of Thomas Mittler, illustrated in **Through the Eyes of a Collector** by Nina Hellman (2015), fig. 36.

3095. SCRIMSHAW WHALE'S TOOTH WITH SHIP PORTRAIT

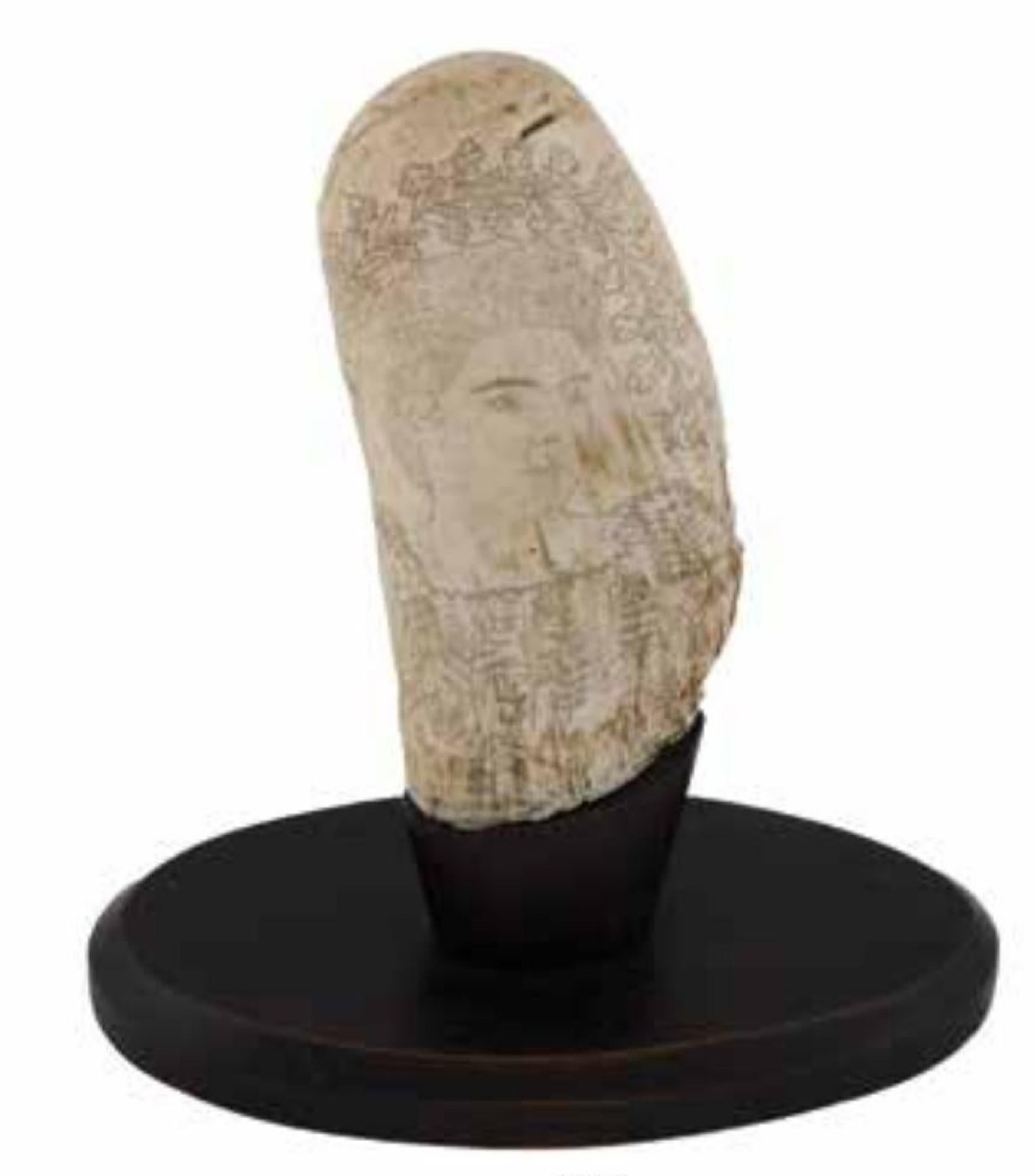
19th Century

Obverse depicts a three-decker gunship under full sail, flying a long red pennant. Floral design at base. Reverse depicts the stern view of the same vessel. Length 6.75". 1,500/2,000

Provenance:
Private Collection, Maine.



3095, *obverse and reverse*



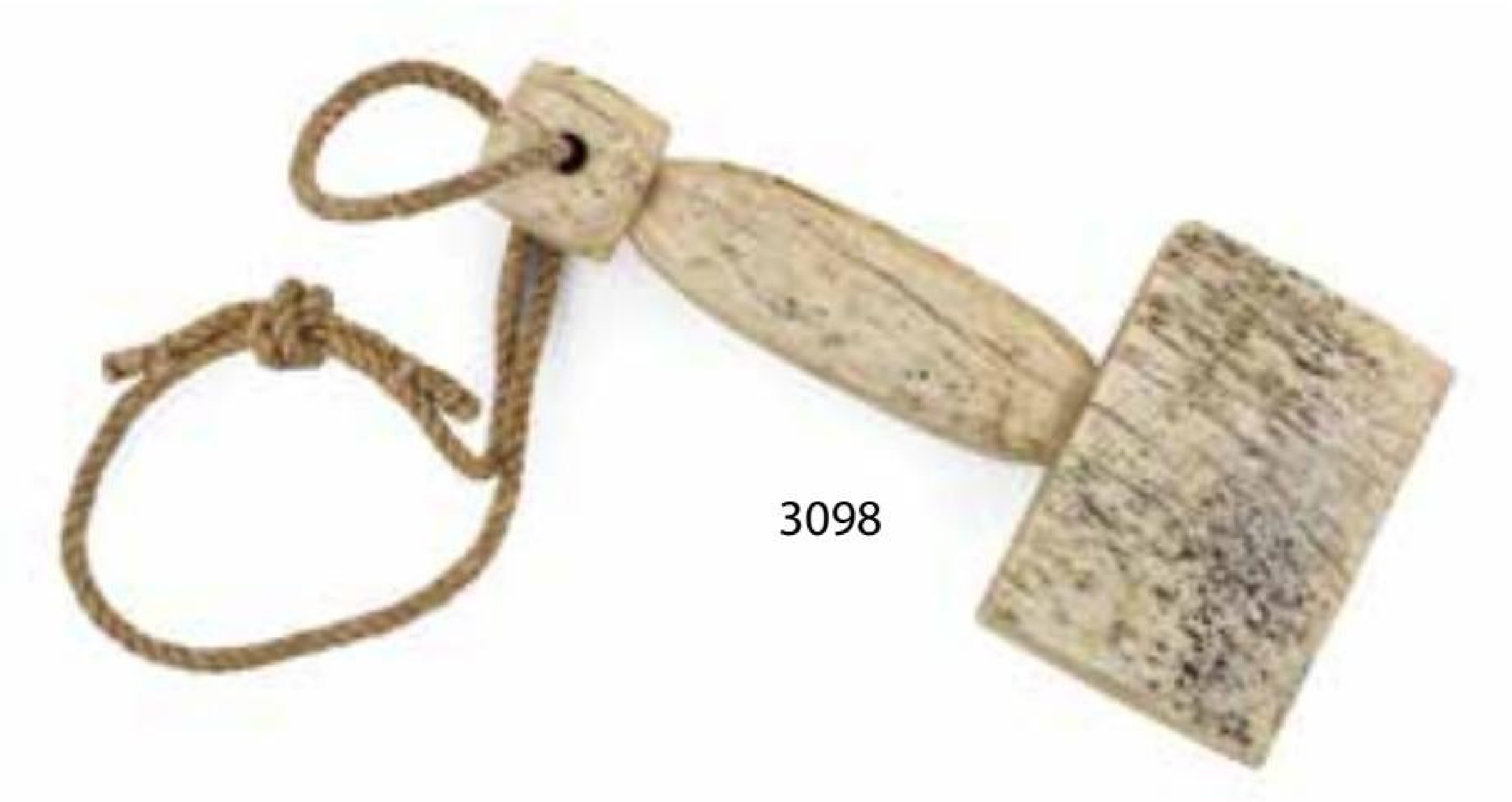
3096

3096. **SCRIMSHAW WHALE'S TOOTH WITH STIPPLED DECORATION AND "FAYAL HORTA"**
Circa 1909
Both sides with bust portraits of young women, one encircled with a floral garland. Inscribed on edge "Fayal Horta 1909", referencing locations in the Azores. Horta's port was a strategic stopover for American whalers of this time period, serving as a place to resupply and refit their whaleships. Mounted on a custom wood stand. Total height 8.25". Tooth length approx. 6". 1,500/2,000

Provenance:
Barbara Johnson Whaling Collection, Sotheby's New York, December 11-12, 1981, Lot #238. A copy of the auction catalog page is included.

Reference:
"Scrimshaw from the Barbara Johnson Collection" in Sotheby's "Art at Auction" publication, 1982, p. 382-385.
"Stippling Stipulated" by Dr. Stuart M. Frank in "Scrimshaw Observer", Spring 2022, p. 2-6.
Copies of both articles included with the lot.

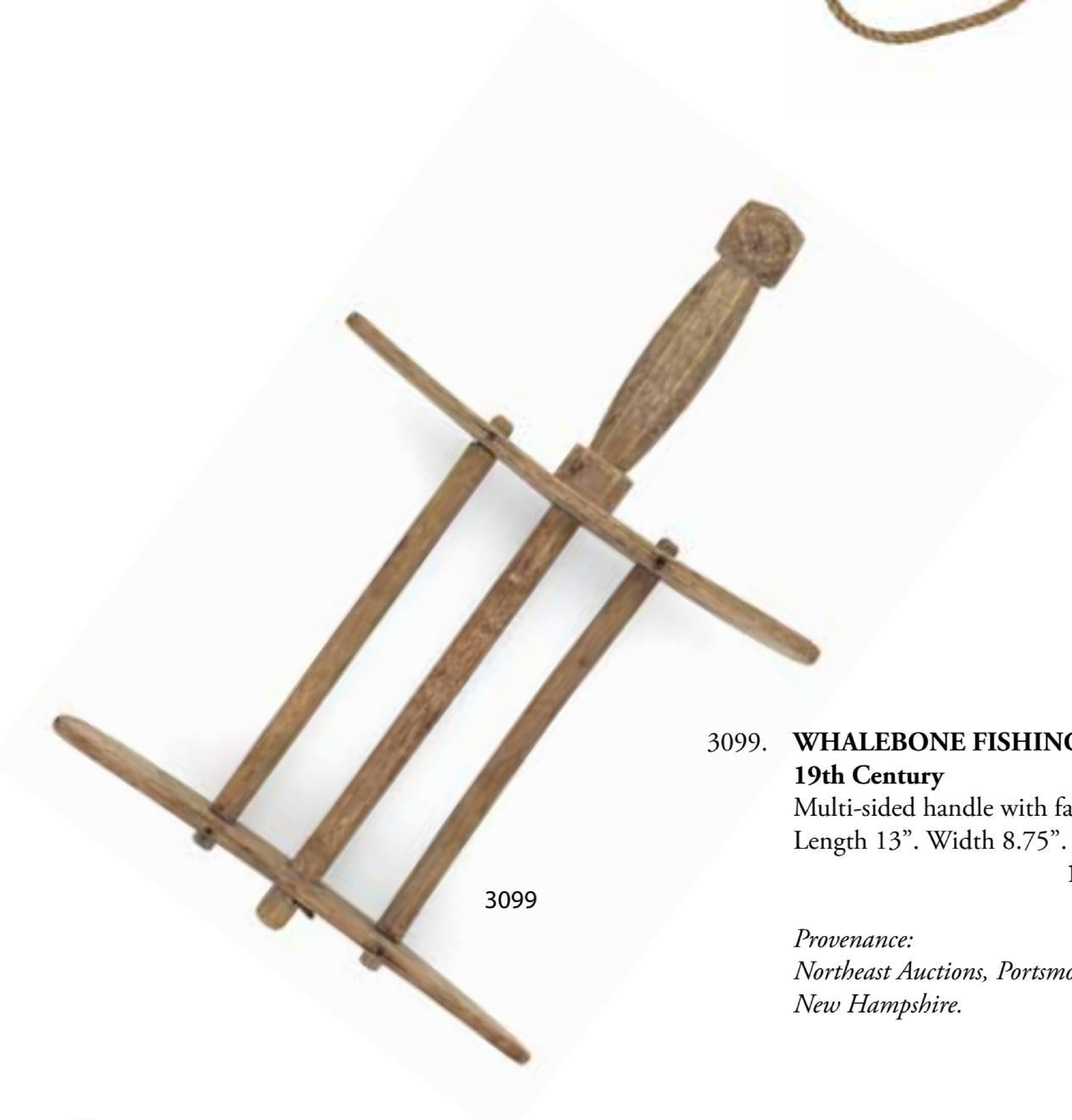
3097. **WHALEBONE SERVING MALLET**
19th Century
Engraved "HPS". Length 5". Width 3.25".
300/400



3098

3098. **LARGE WHALEBONE SEAM RUBBER**
19th Century
Nicely shaped pentahedral terminal, beveled shaft and wide blade. Length 6". Blade width 2.75".
600/900

Provenance:
Rafael Osona, Nantucket, Massachusetts.



3099

3099. **WHALEBONE FISHING REEL**
19th Century
Multi-sided handle with faceted finial.
Length 13". Width 8.75".
1,500/2,500

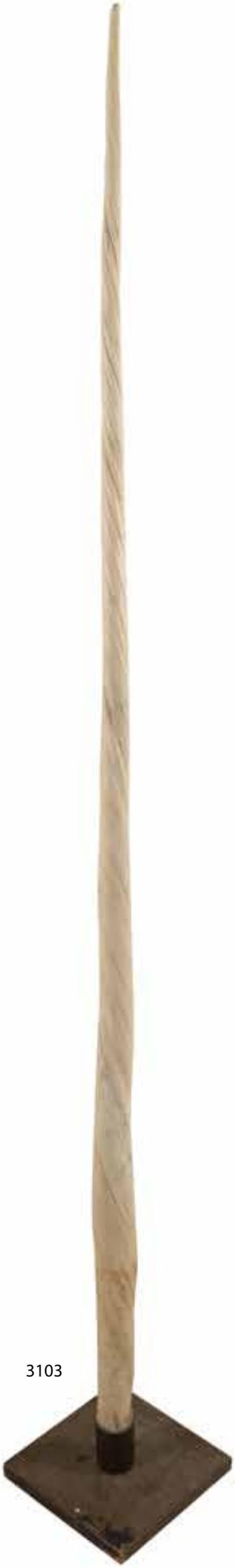
Provenance:
Northeast Auctions, Portsmouth,
New Hampshire.

3100. *** SEMI-POLISHED WHALE'S TOOTH**
Believed to have been taken circa 1860-1870.
Length 5.5". 550/650

3101. *** ENGRAVED WHALE'S TOOTH DEPICTING A SAILOR ON WATCH**
20th Century
Standing at the very top of a mast. Length 7.25".
800/1,200

3102. *** ENGRAVED WHALE'S TOOTH DEPICTING A HARPOONER**
20th Century
Poised at the bow of a whaleboat. Length 7.25".
800/1,200

3103. *** NARWHAL TUSK**
Mounted in a custom wood stand. Age lines and restorations. Total height 81.5". 10,000/12,000


3103

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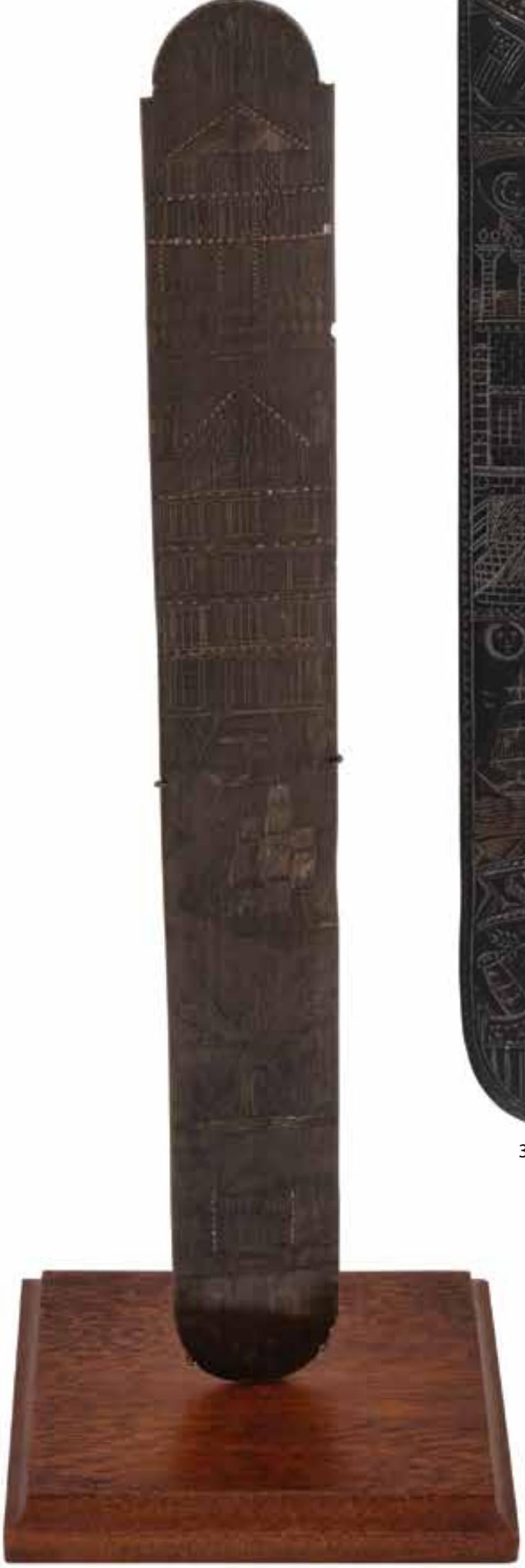

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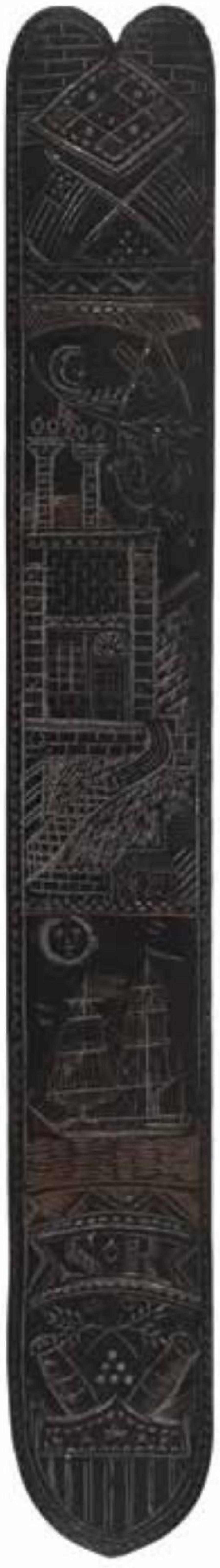


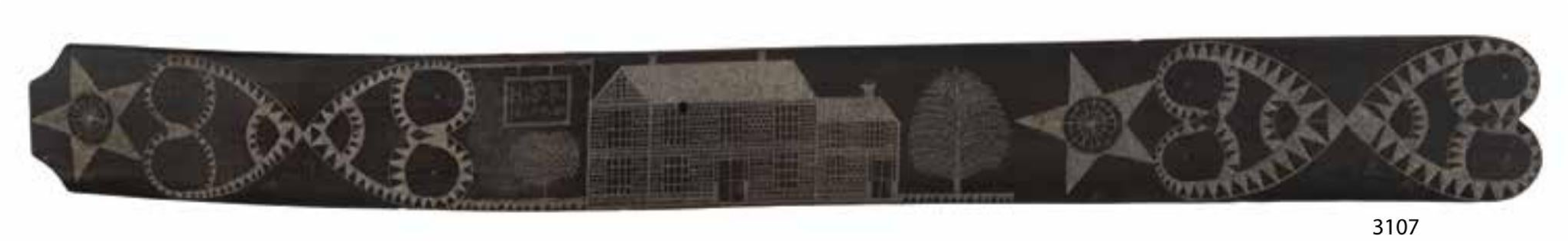
3105

3104. **SCRIMSHAW BALEEN BUSK**
Circa 1840
Six images separated by line borders: a plant; three stately buildings, one with a large weather vane; a three-masted ship with gun ports; and a snake entwined in a tree. Tombstone-shaped top. Length 14.75". On custom wood stand. 1,000/1,500

Provenance:
John F. Rinaldi, Nautical Antiques & Related Items, Kennebunkport, Maine.

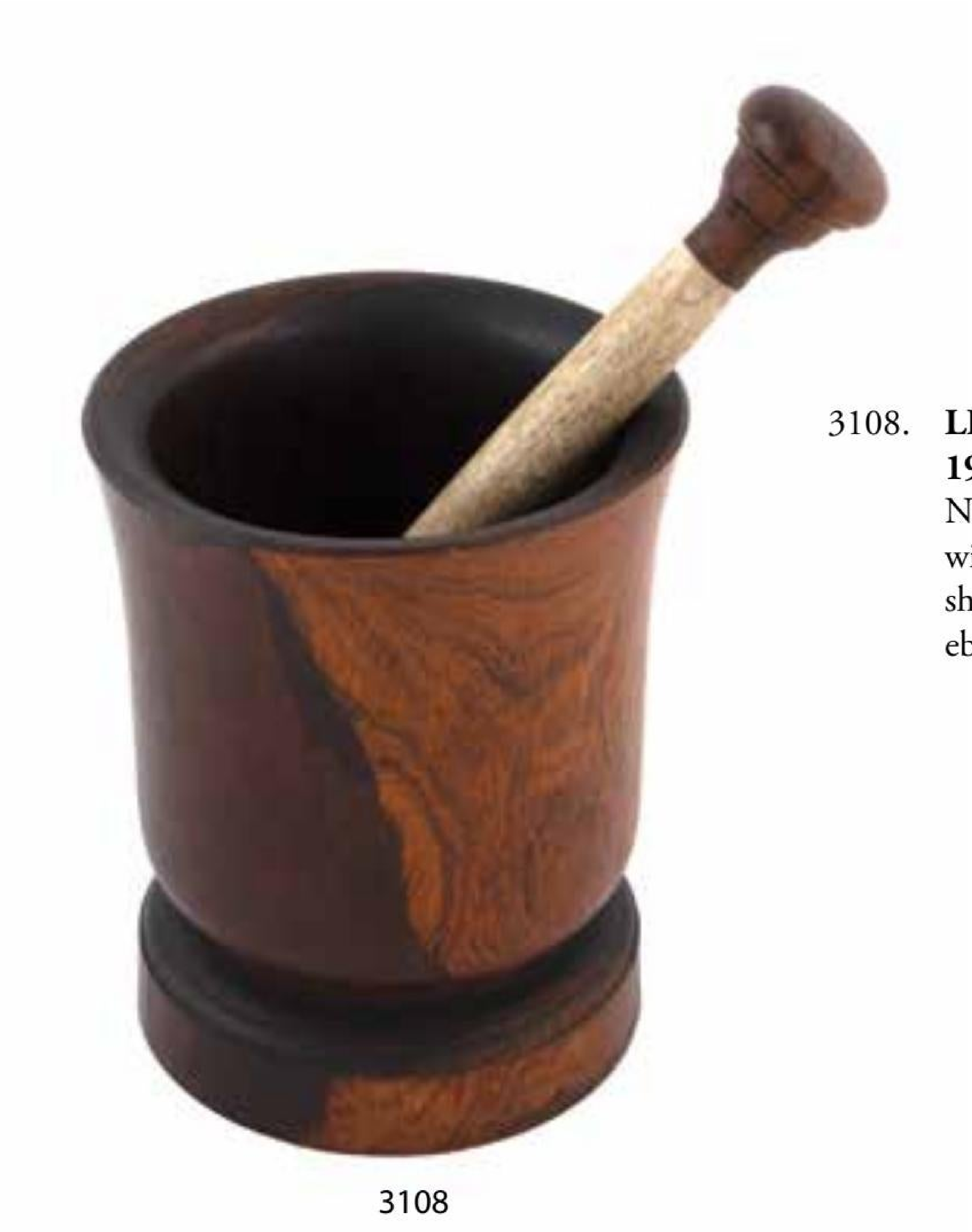
3105. **RELIEF-CARVED BALEEN BUSK**
19th Century
Depicts crossed American flags; a Masonic compass and square; a brick building; a rooster; a sun smiling over a ship at sea; "S.R."; and a patriotic emblem of a Liberty shield, crossed cannons, cannonballs and flowers. Reverse depicts the stern of the "Bark Peru", probably the whaling bark *Peru* of New Bedford. Length 13". 1,500/2,500

3106. **SHERATON-STYLE DOLL'S BED WITH WHALE IVORY INLAY**
19th Century
Headboard with inlaid ivory hearts and crossed harpoons, and each post with four spires. Includes a period patchwork doll's quilt and two miniature pillows. Height 17.25". Width 13.5". Length 18.5". 2,000/3,000

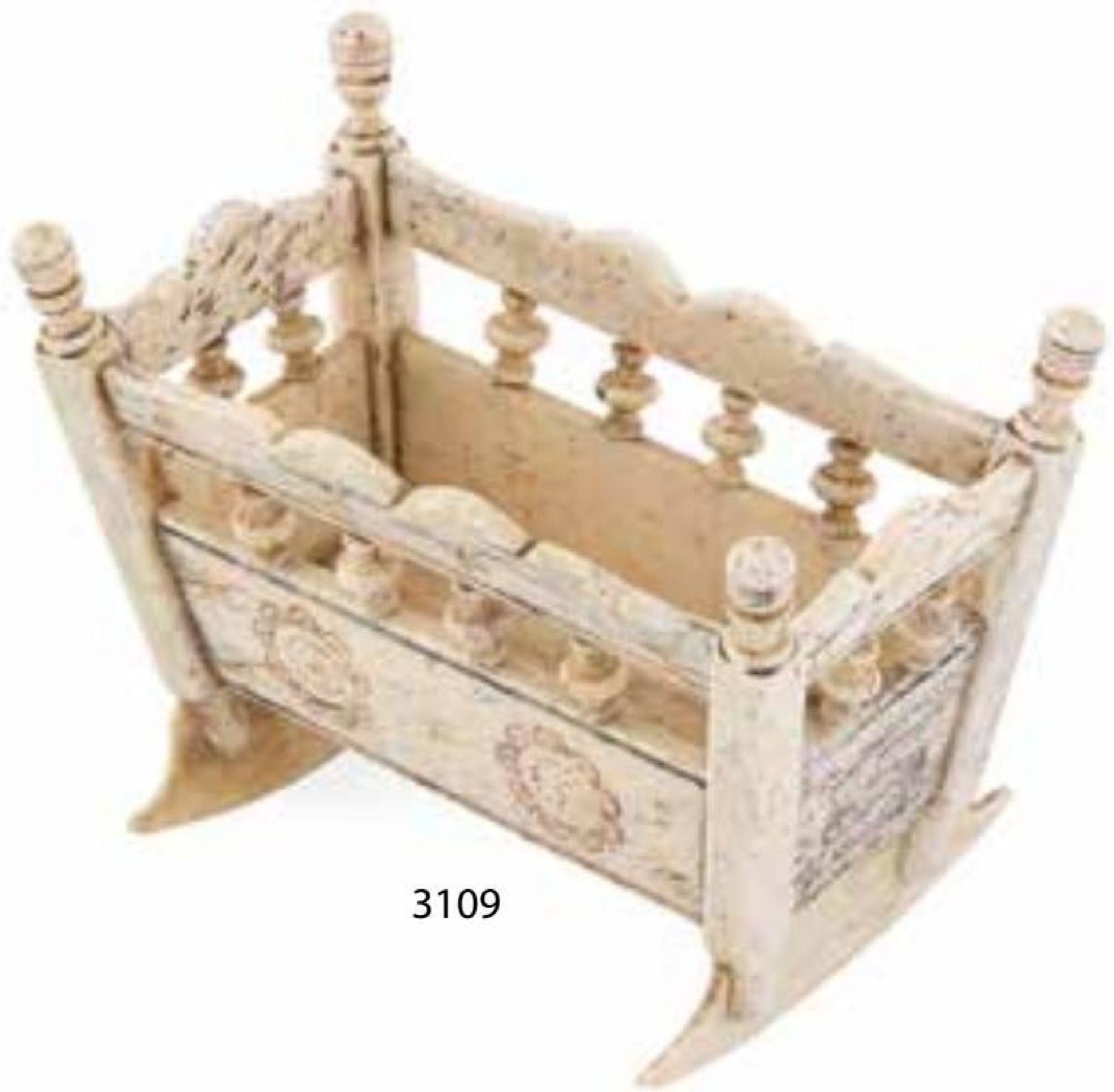

3107

3107. **SCRIMSHAW BALEEN BUSK**
19th Century
Depicts stars, opposing hearts, a house flanked by trees, and a hanging sign marked "H.S.B. 1844". Length 14.5". 1,500/2,000

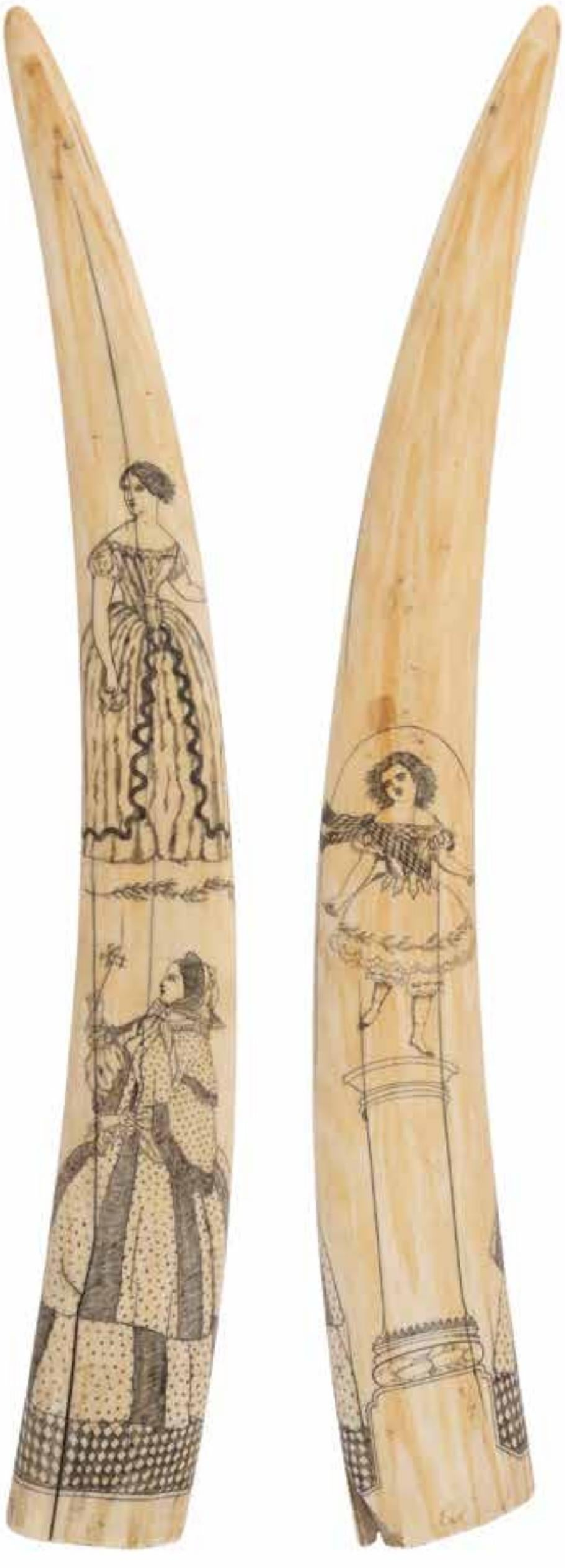
Provenance:
The Howland Scrimshaw Collection.


3108

3108. **LIGNUM VITAE MORTAR WITH PESTLE**
19th Century
Nicely grained turned footed mortar. Pestle with turned island wood handle, whalebone shaft and turned dark wood grinder, probably ebony. Mortar height 7.25". Pestle length 9". 300/400


3109

3109. **SCRIMSHAW WHALEBONE MINIATURE CRADLE**
19th Century
Engraved floral decoration on sides. Length 5". 400/600

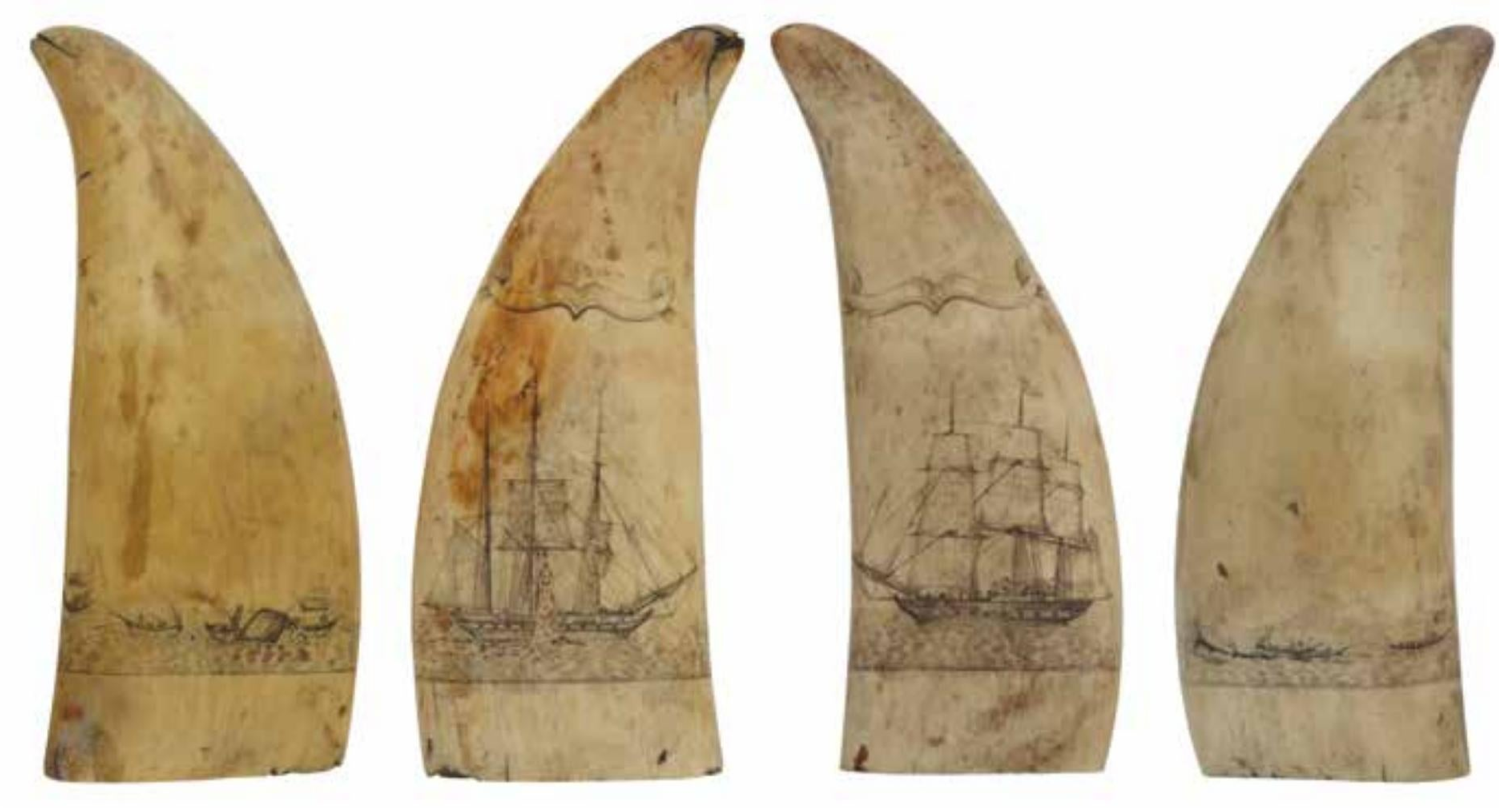


3110, *obverse and reverse*

3110. **SCRIMSHAW WALRUS TUSK WITH FIGURAL PORTRAITS**
19th Century
Obverse depicts two nicely rendered full-length portraits of elegant women. Reverse depicts a young girl jumping rope on top of a column. Length 19.5”.
1,500/2,500

3111. **SCRIMSHAW WHALEBONE AND STEER HORN MINIATURE ACCOUNTANT’S DESK**
19th Century
Engraved “Joseph Randall” and with images of ships, a village, a bridge, etc. All surfaces decorated save for the underside. Height 2.125”. Width 4.25”. Depth 3.25”. 500/1,000

3112. **INLAID FIGURED WOOD BOX**
19th Century
Hinged lid inlaid with two four-armed pinwheels, quarter fans, and line, harlequin and alternating borders. Front with a picture frame-style bone or ivory escutcheon and an inlaid design that matches the lid. Side panels with similar inlaid design. Interior rims inlaid with barber pole borders. Lined in burgundy velvet with green trim. Plinth base, the underside with marbled paper. Height 4”. Width 10.375”. Depth 5.5”. 200/300

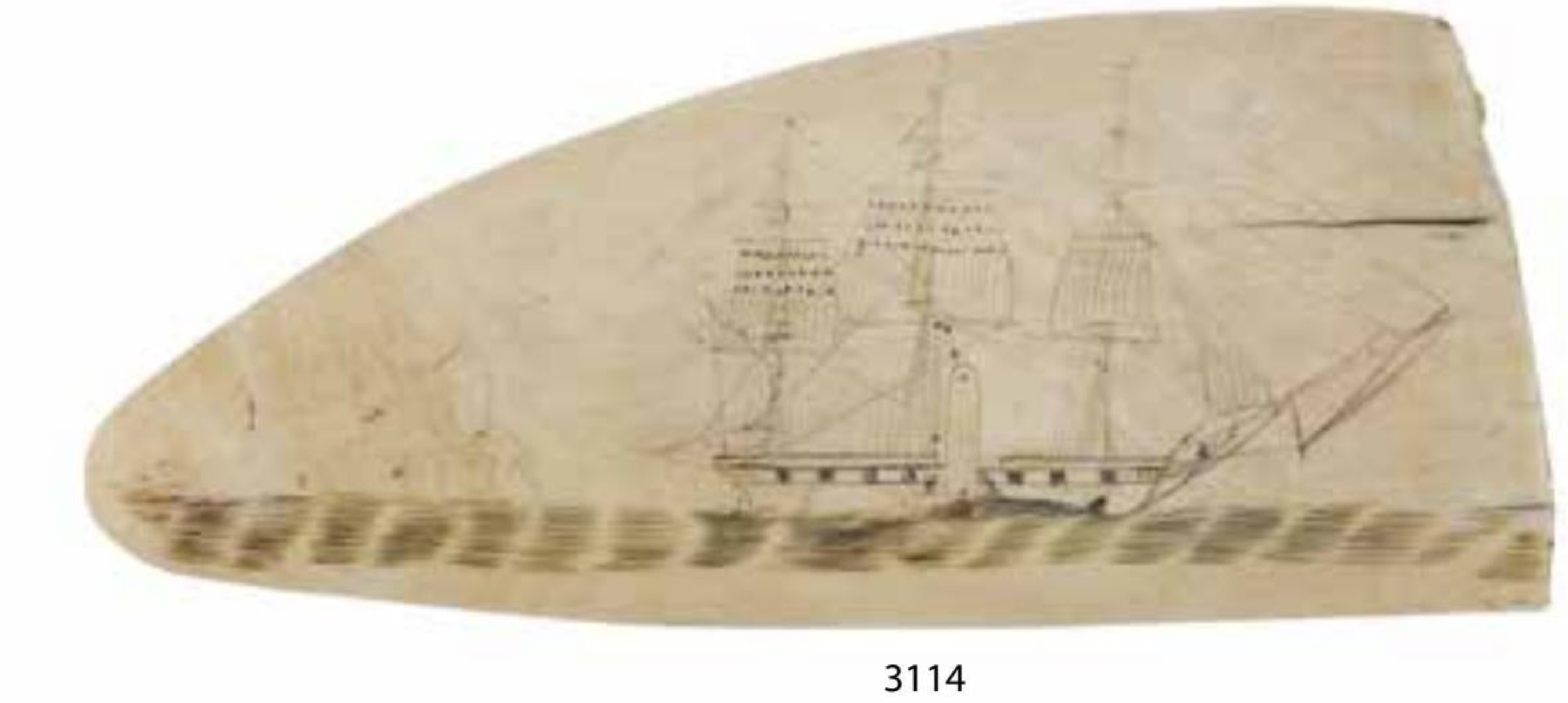


3113, *pair, obverses and reverses*

3113. **PAIR OF SCRIMSHAW WHALE'S TEETH WITH WHALING SCENES**
Mid-19th Century
Both with whaling scenes that encircle the circumference of the tooth. One depicts a whaleship cutting in; the other depicts a whaleship trying down. Both scenes with whaleboats, a sperm whale and a distant coast. Vacant ribbands above ships. Lengths 6.88". 7,000/10,000

Provenance:
The Thomas Mittler Scrimshaw Collection.

Illustrated:
Through the Eyes of a Collector *by Nina Hellman (2015), fig. 7.*



3114

3114. **SCRIMSHAW WHALE'S TOOTH DEPICTING A WHALESHIP CUTTING IN**
Mid-19th Century
Depicts a whale fast to starboard, crew on the cutting stage and blanket pieces being hauled up. Length 6". 1,500/2,500

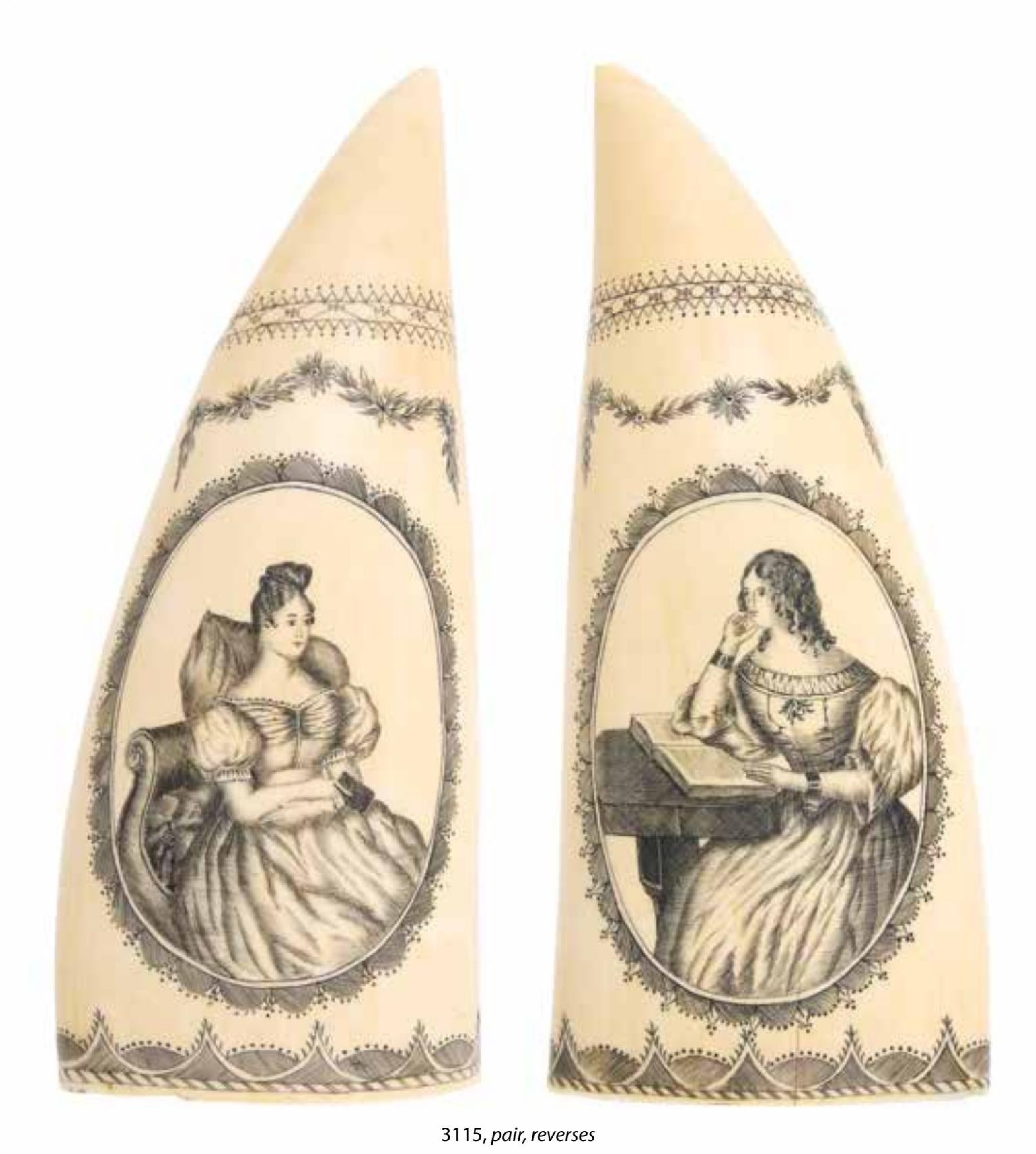
Provenance:
A Long Island Estate Collection.

3115. **PAIR OF BANKNOTE ENGRAVER POLYCHROME SCRIMSHAW WHALE'S TEETH**
Circa 1845

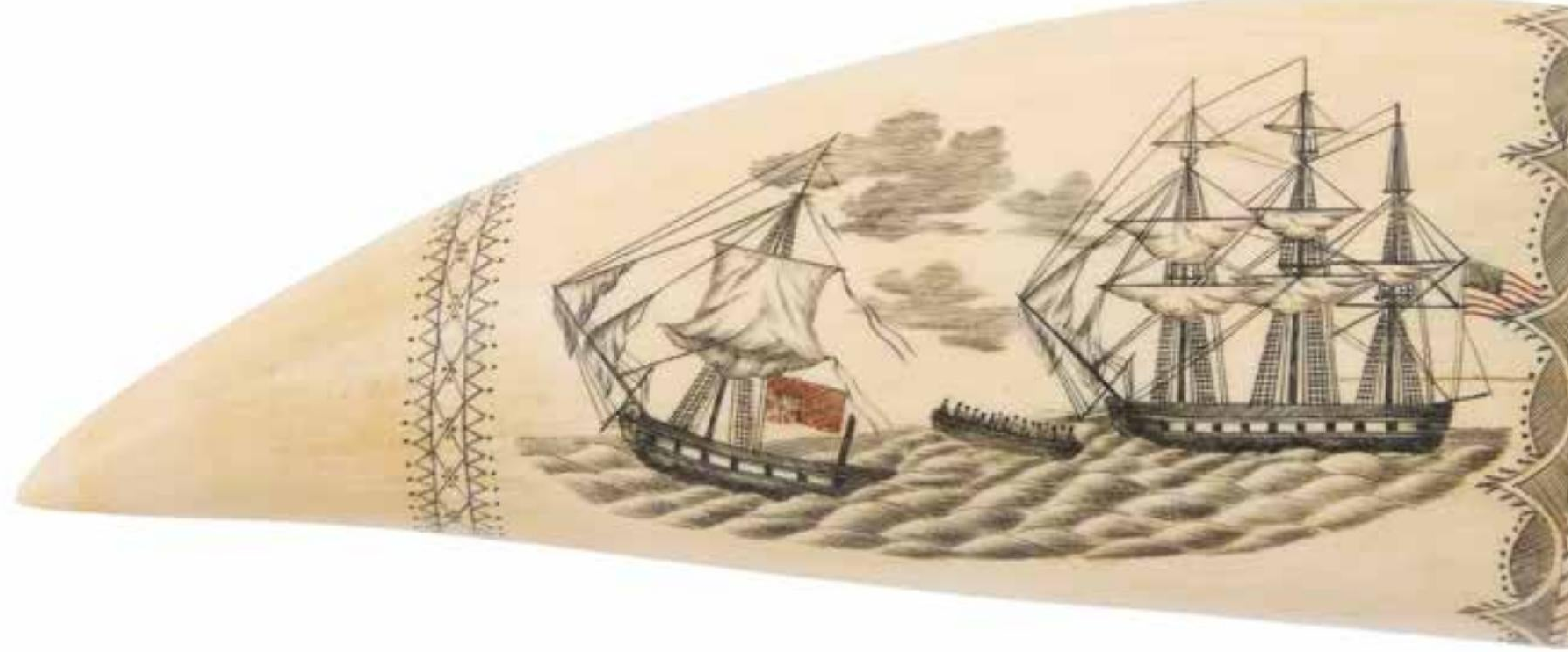
Obverses depict maritime scenes, one the War of 1812 battle between the *Chesapeake* and *Shannon*, based on an image from Abel Bowen's **Naval Monument**, and one of an American ship coming to the aid of a lifeboat filled with sailors evacuating a dismasted British ship flying its red ensign upside-down, the signal of distress. Notably vibrant American and British flags and long red streamers. Reverses with medallion portraits of women, one seated on a recamier and holding a small book, and the other seated with an open book at a table, resting her chin on her hand. The fancy borders around the portraits, the floral garlands above, the finely delicate borders at the tips and bases, and the extraordinarily crisp and meticulous workmanship are all hallmarks of the Banknote Engraver's work. Lengths 7.25". 70,000/90,000

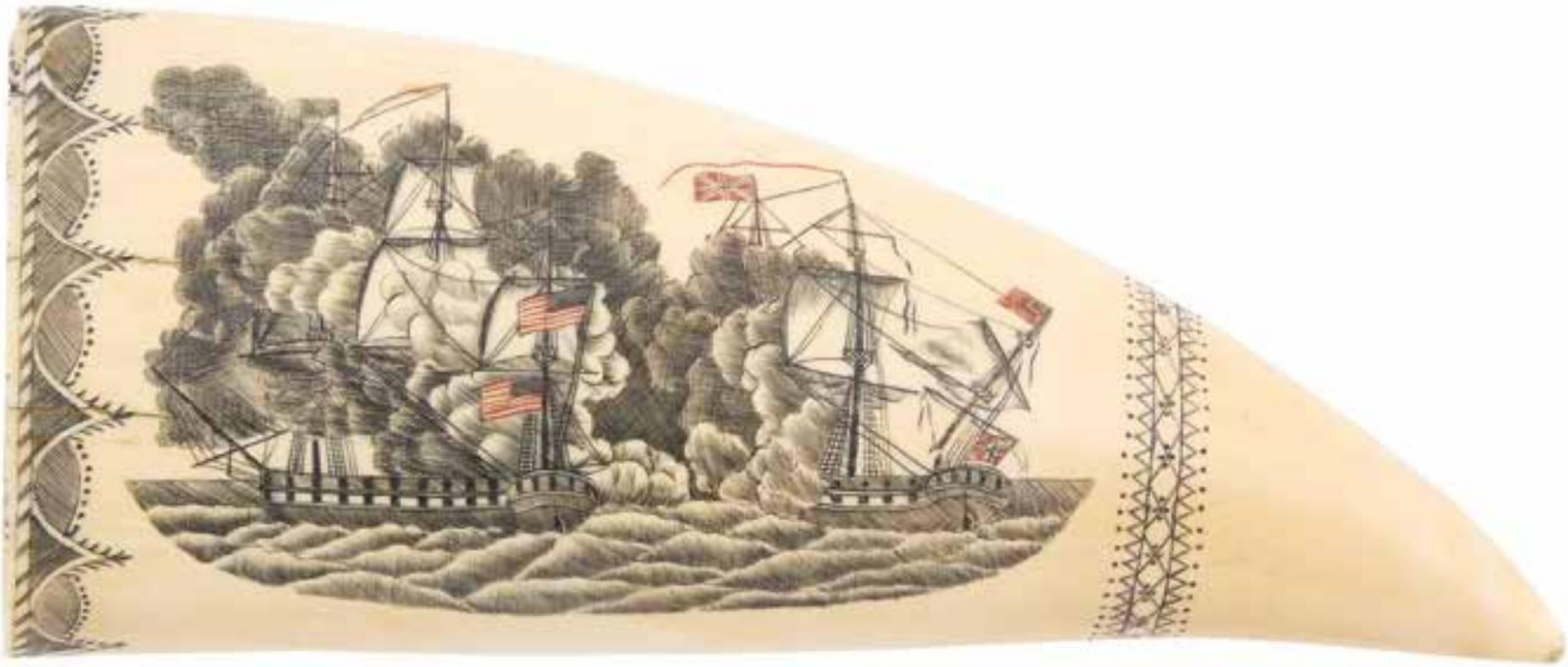
Provenance:
The Collection of Mr. and Mrs. John Miklos.

Illustrated:
***Wandering Whalemen and Their Art: A Collection of Scrimshaw Masterpieces** by Alan Granby (Hyannis Port, Mass.:, 2021), p. 139-140.*



3115, *pair, reverses*





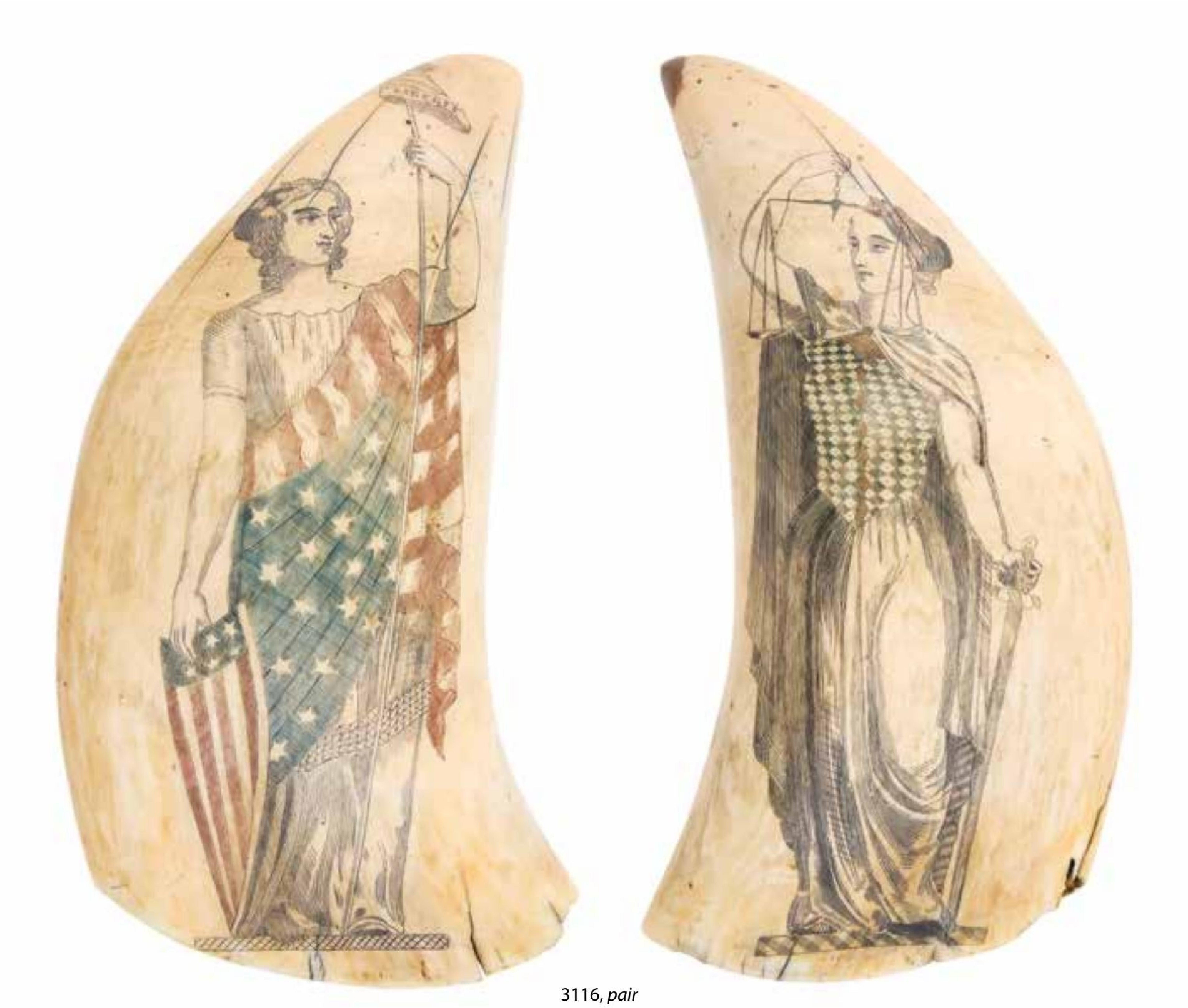
3115, *pair, obverses*

3116. **PAIR OF EXCEPTIONAL POLYCHROME SCRIMSHAW WHALE'S TEETH DEPICTING LADY LIBERTY AND LADY JUSTICE**

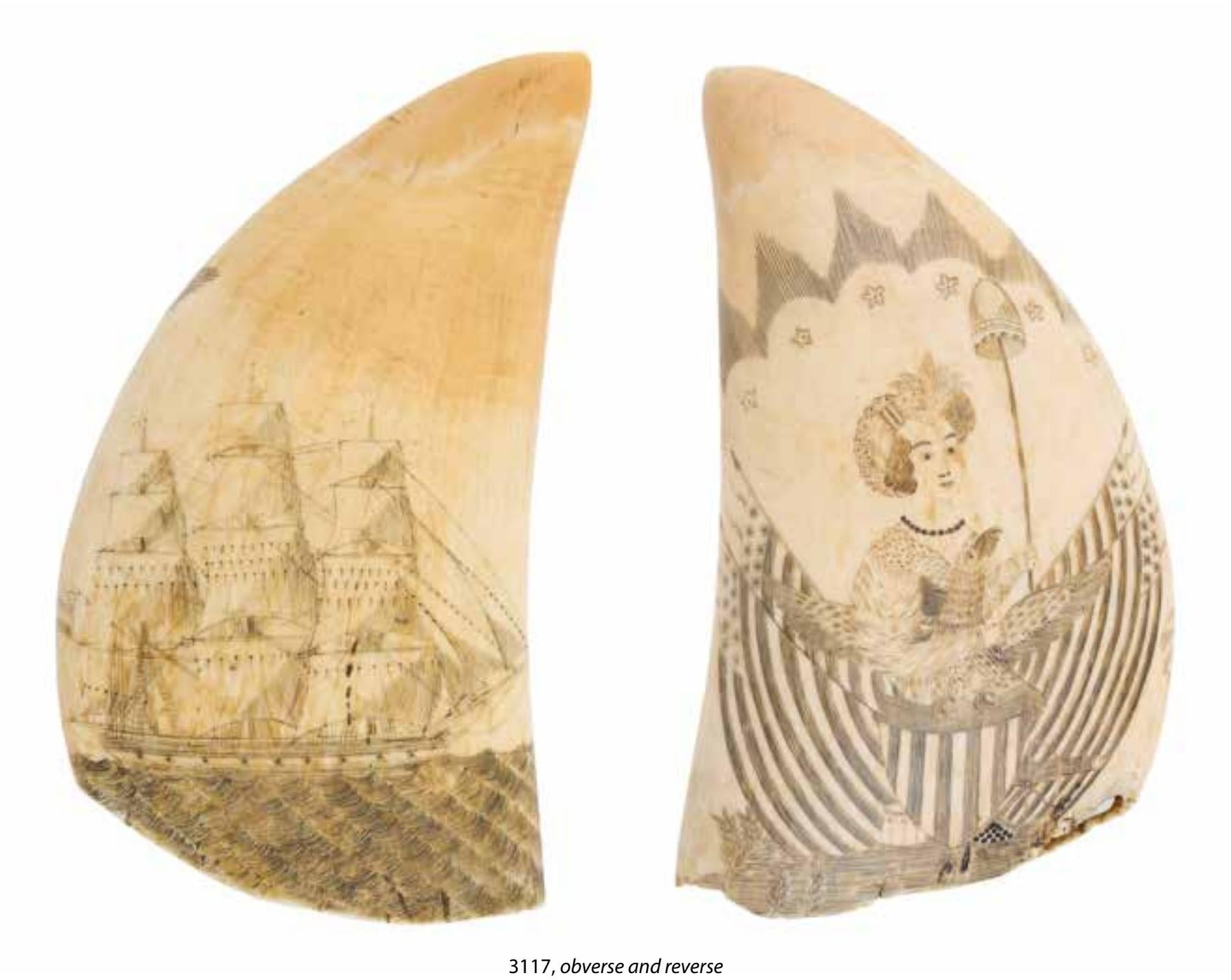
Mid-19th Century

Both full-length portraits, the figures standing on shallow plinths. Liberty is draped in an American flag and holds a shield in her right hand and a "Liberty" cap atop a long pole in her left hand. Justice holds aloft a balance scale in her right hand and a sword at her side in her left hand. She is not blindfolded, as is often seen in allegorical images, but rather gazes toward Liberty. Richly detailed and finely shaded. Lengths approx. 7.25". 50,000/70,000

Provenance:
The Collection of Mr. and Mrs. John Miklos.



3116, *pair*



3117, *obverse and reverse*

3117. **FINE SCRIMSHAW WHALE'S TOOTH WITH SHIP PORTRAIT AND PATRIOTIC MONTAGE ATTRIBUTED TO WILLIAM SIZER**

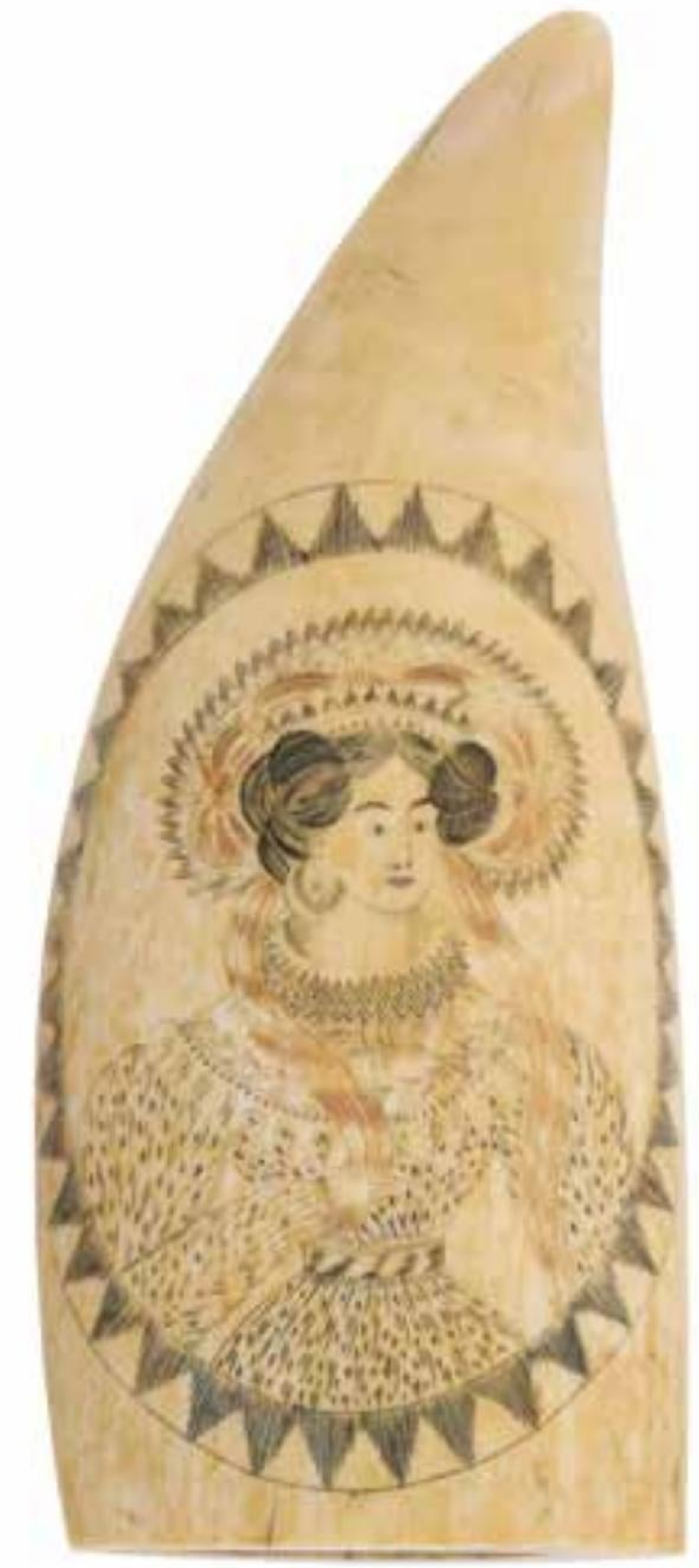
Mid-19th Century

Obverse depicts a three-masted gunship flying a variant of the American flag at the stern, with the stars in the canton arranged in an X. Particularly nice execution of the water, which provides nearly a three-dimensional effect. Reverse depicts an elegantly attired woman grasping an eagle in one arm and holding a pole topped with a phrygian cap in the other hand, while the eagle clutches a Liberty shield in its talons. The two are flanked by draped American flags, a small drum, a cannon, olive branches and a pyramid of cannonballs, and are backed by sun rays and an arch of stars. Some elements are deeply stippled, most notably the cannonballs, but also the reef points and other rigging elements on the ship, the lady's beaded necklace and the tiny dots in the center of the stars. Length 6.25". 15,000/20,000

Provenance:
Sotheby's (retains lot sticker).
The Collection of Mr. and Mrs. John Miklos.

A tooth with similar patriotic elements and a similar ship, signed "Eng. By W. Sizer" and dated 1834, was sold at Eldred's, The Marine Sale, August 13, 2020, Lot #4A.

In Frank's **Scrimshaw and Provenance: A Third Dictionary of Scrimshaw Artists** (Mystic, Ct.: Mystic Seaport, 2013), p. 258-259, **William Sizer** is described as a Franco-Azorean whaleman from New England, who was believed to have been onboard an 1834-1837 voyage of the whaleship ***L.C. Richmond*** of Bristol, Rhode Island. He produced a number of outstanding teeth, some of which had portraits of the *L.C. Richmond*, some of which are signed, and some of which bear portraits of women, similar to this example. Sizer, born in 1801 in Chester, Massachusetts, died at sea in 1840 and was buried in Tahiti.

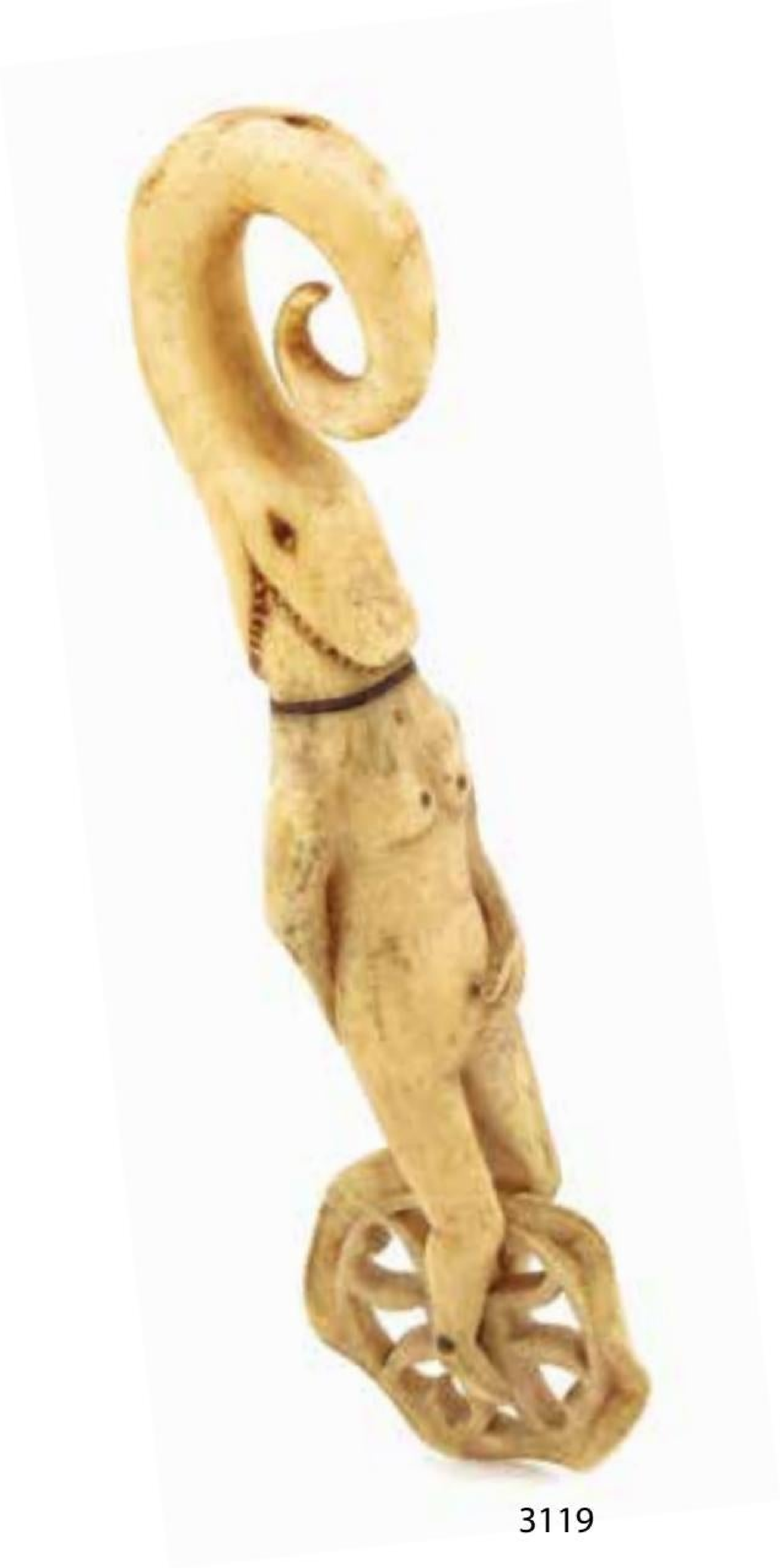


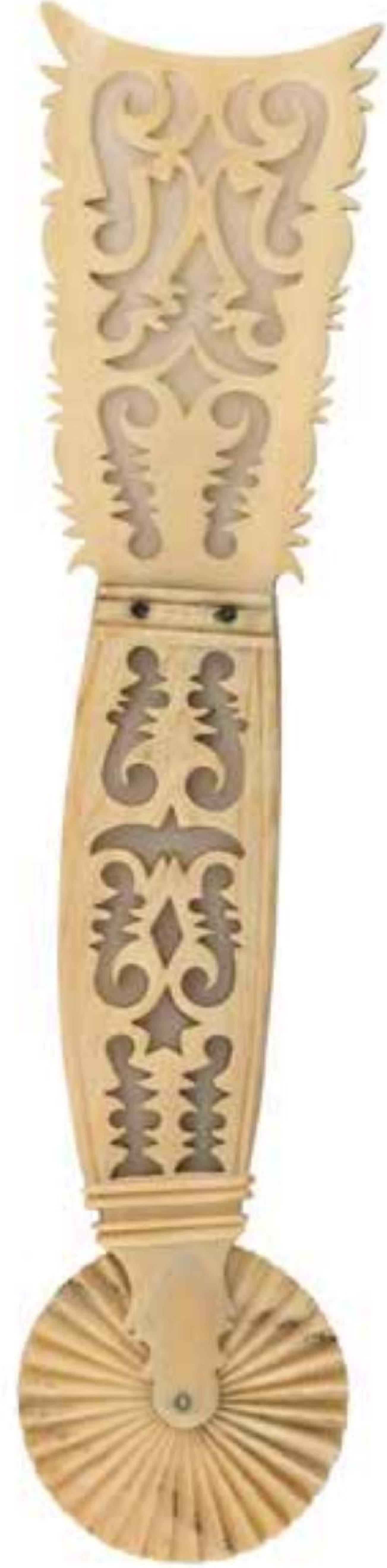
3118

3118. **WILLIAM SIZER POLYCHROME SCRIMSHAW WHALE'S TOOTH WITH LADY'S PORTRAIT**
Circa 1835
Half-length medallion portrait of a lady with an elaborate hat and hairdo, typical of Sizer. Framed within a sunburst. Length 6.25". 15,000/20,000

Provenance:
The Collection of Mr. and Mrs. John Miklos.

A tooth with a nearly identical portrait as the one seen here is illustrated in ***Ingenious Contrivances, Curiously Carved*** *by Stuart M. Frank (Boston: David R. Godine, 2012), p. 25, fig. 3.1b, and the lady's attire is described as "vaguely Renaissance [...] the characteristic trademark of William Sizer's scrimshaw even where no ship portrait or whaling scene appears".*


3119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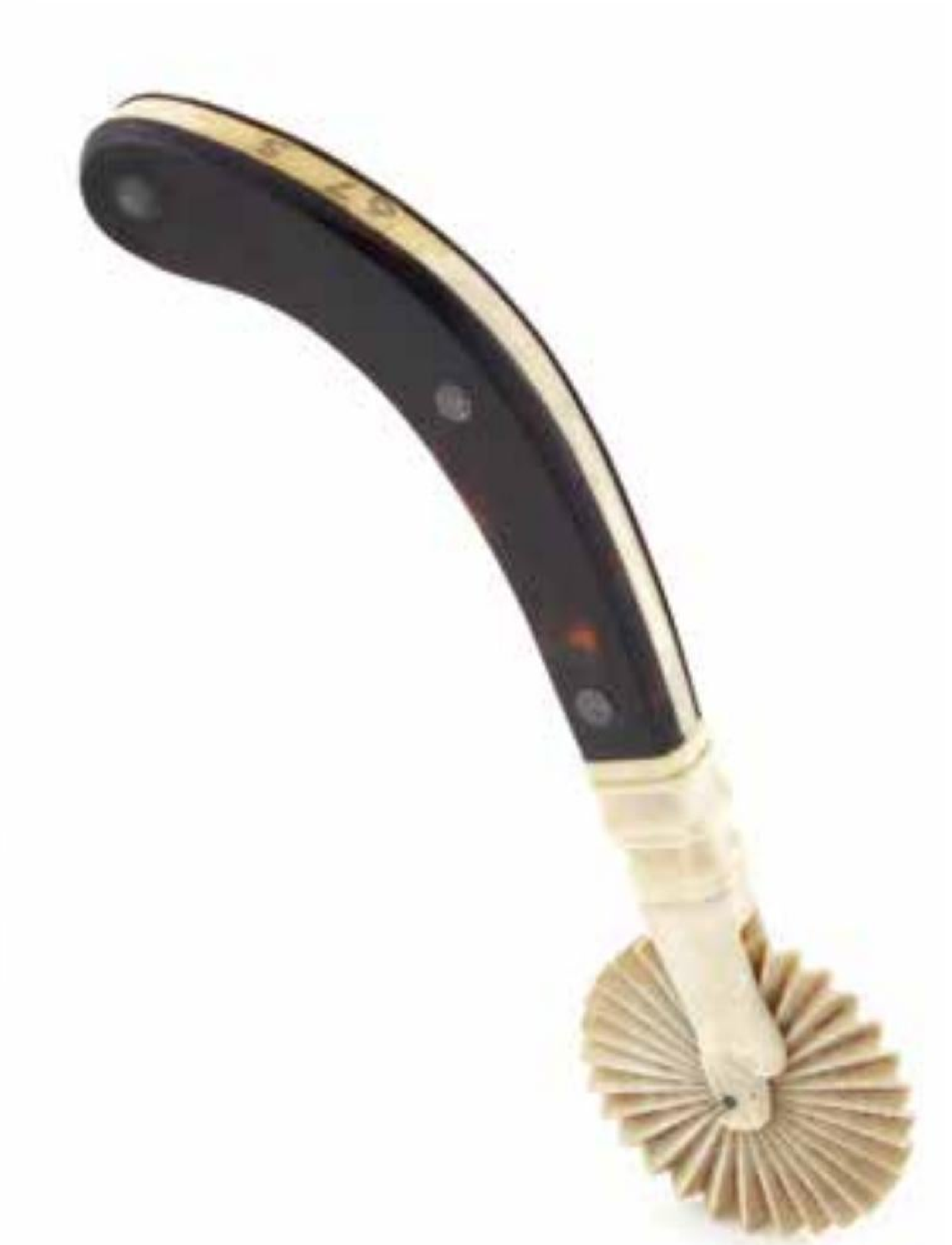
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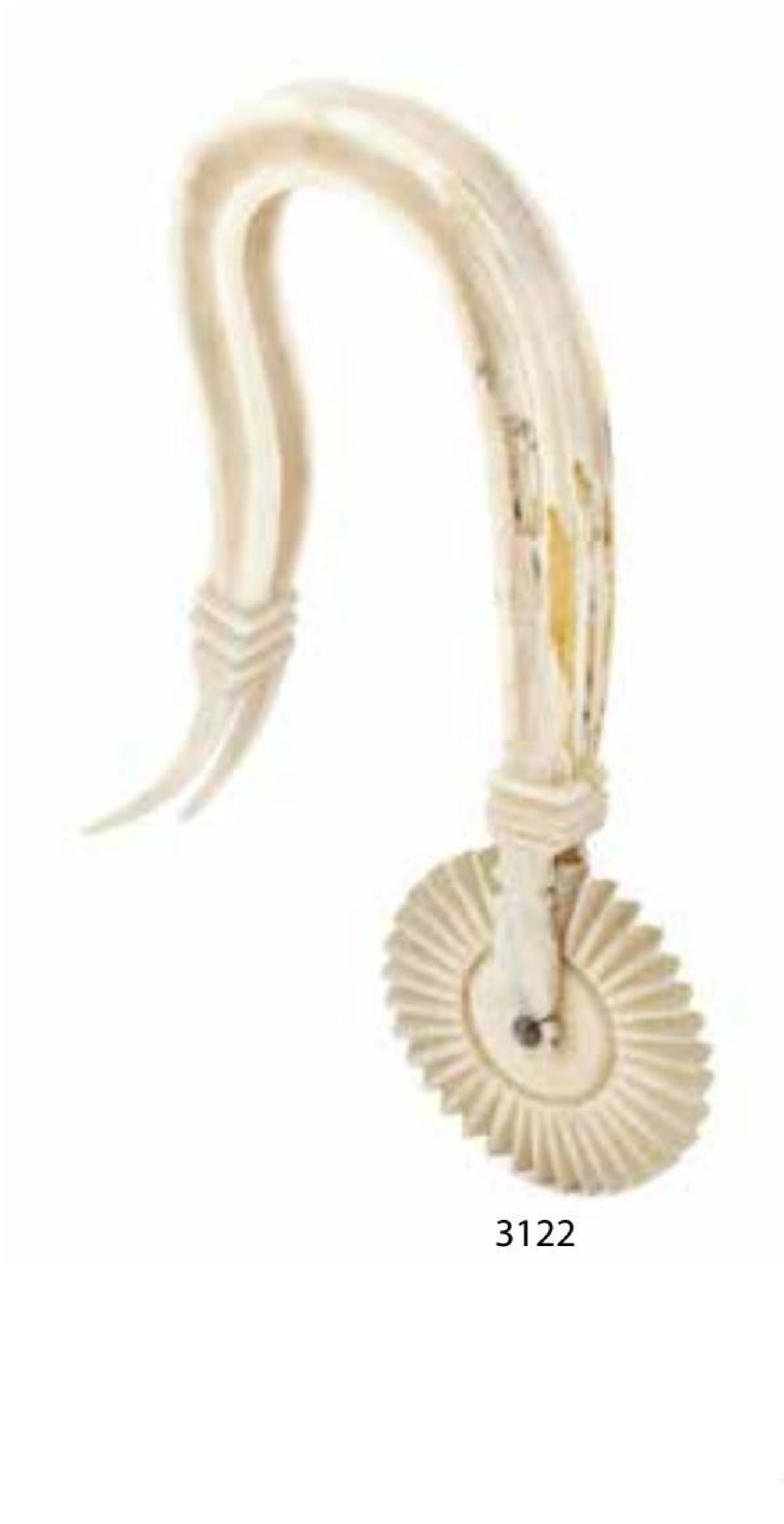
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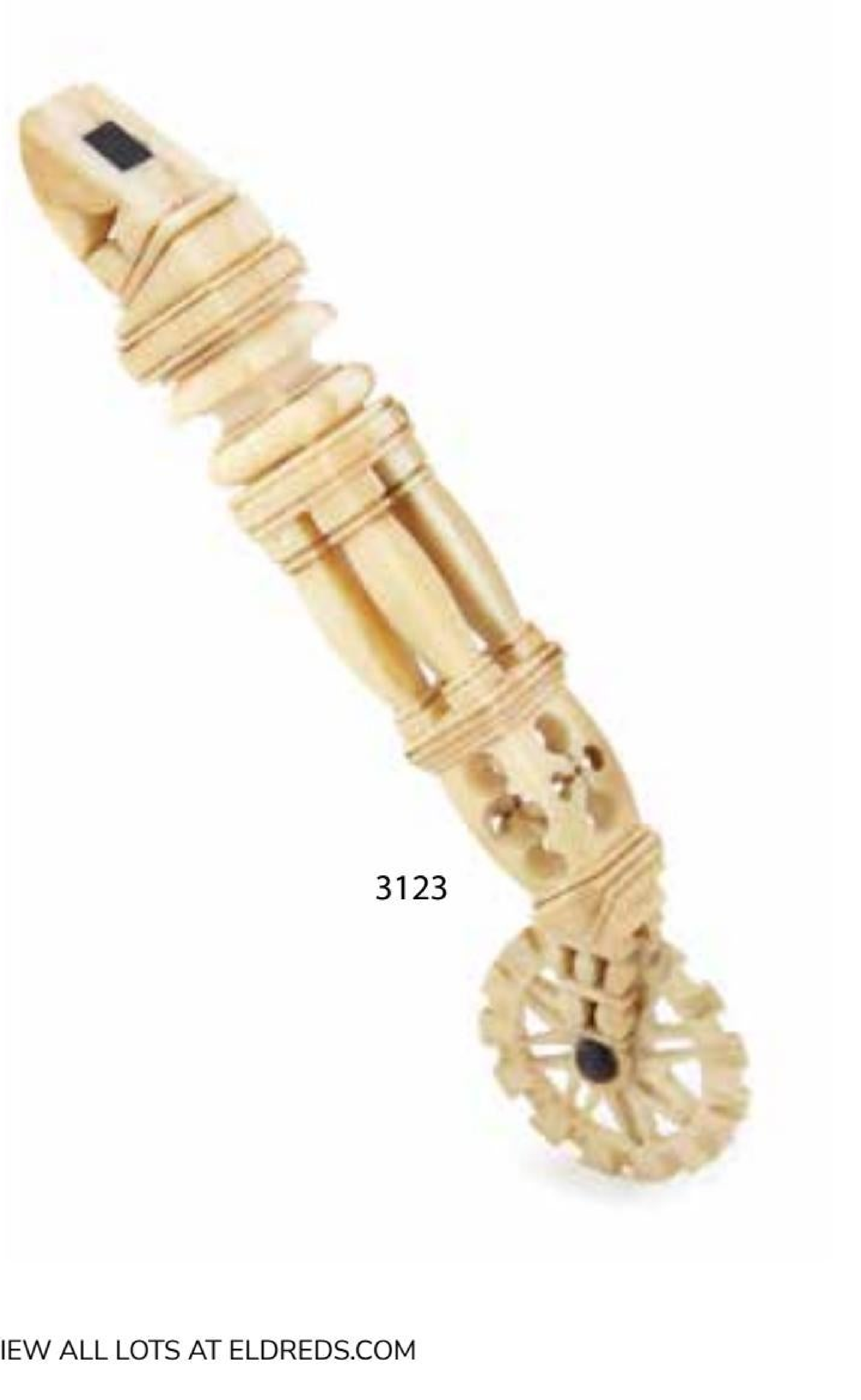

3123

3119. **RARE WHALE IVORY THERIANTHROPIC PIE CRIMPER**
19th Century
In the form of a snake consuming the head of a nude woman. Snake with a curled tail, carved and inlaid eyes, and an open red mouth, showing its sharp teeth. Thin contrasting spacer, probably baleen, at the woman's neck. Woman with inlaid anatomical features and well-carved arms and hands, one hand resting on her abdomen and the other on her backside. Wheel with ruffled rim and heart-shaped spokes is supported between the woman's two legs. Length 7.5". 5,000/10,000

A similar example is illustrated in ***Scrimshaw and Scrimshanders, Whales and Whalemen*** *by E. Norman Flayderman (New Milford, Ct.: N. Flayderman & Co., Inc., 1972), p. 185 and was sold at Eldred's, The Winter Marine Sale, February 28, 2024, Lot #4611. Flayderman surmises the snake may symbolize temptation.*

3120. **EXCEPTIONAL PIERCED AND CARVED WHALE IVORY PIE CRIMPER**
19th Century
The largest size we have seen of this type of crimper and in excellent condition. Fan-like terminal with shaped edges and pierced filigree. Two-panel pinned shaft with matching pierced filigree. Fluted wheel. Length 10.25". 2,500/3,500

A similar example from the Thomas Mittler Scrimshaw Collection was sold at Eldred's, The Marine Sale, July 20, 2017, Lot #28, and several other similar crimpers have come to market at Eldred's over the past eight years. Others are illustrated in ***Scrimshaw and Scrimshanders, Whales and Whalemen*** *by E. Norman Flayderman (New Milford, Ct.: N. Flayderman & Co., Inc., 1971), p. 178,* ***Ingenious Contrivances, Curiously Carved*** *by Stuart M. Frank (Boston: David R. Godine, 2012), p. 195, and* ***A Mariner's Fancy: The Whaleman's Art of Scrimshaw*** *by Nina Hellman and Norman Brouwer (N.Y.: South Street Seaport with Balsam Press, et al, 1992), p. 58.*

3121. **WHALE IVORY AND SHELL PIE CRIMPER WITH EAGLE'S HEAD**
19th Century
Wheel yoke carved as an eagle's head, the metal axle clutched in its beak. Pistol-grip whale ivory handle overlaid with shell panels affixed with metal pins. Fluted wheel. Length 6.75". 1,000/1,500

Provenance:
A Long Island Estate Collection.

3122. **WHALE IVORY U-SHAPED PIE CRIMPER**
19th Century
Handle, two-tine fork and shaped wheel yoke carved from a single piece of ivory. Stepped carvings at each end of the U. Serrated wheel. Length 5". 1,000/1,500

Provenance:
A Long Island Estate Collection.

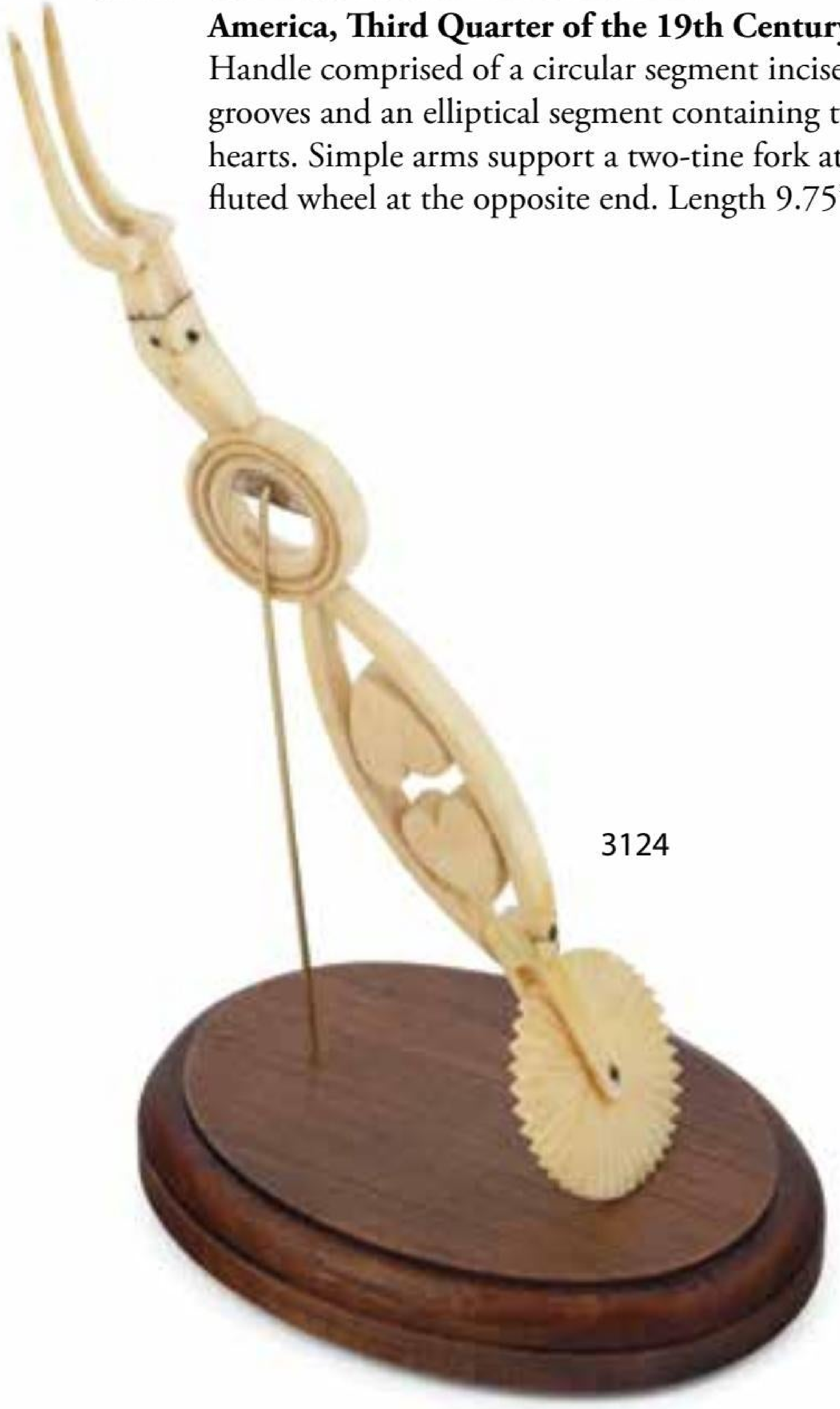
Two similar U-shaped crimpers, one attributed to Josiah Robinson, Jr., are illustrated in ***Wandering Whalemen and Their Art: A Collection of Scrimshaw Masterpieces*** *by Alan Granby (Hyannis Port, Mass.:, 2021), p. 283-284.*

3123. **FINE WHALE IVORY ARCHITECTURAL PIE CRIMPER**
19th Century
Square shaft with a pierced off-center terminal, stepped carvings, a four-column segment and a pierced segment in an alternating circle design. Wheel mount with stepped carvings and columns. Pierced wheel with toothed rim and shell hubcaps. Length 6.5". 1,000/1,500

Provenance:
A Long Island Estate Collection.

Similar examples, most likely by the same hand, were part of the Kobacker Scrimshaw Collection and the Alexander MacCormick Scrimshaw Collection, sold at Eldred's November 16, 2017, Lot #18, and November 15, 2018, Lot #103.

3124. **WALRUS IVORY PIE CRIMPER**
America, Third Quarter of the 19th Century
Handle comprised of a circular segment incised with concentric grooves and an elliptical segment containing two opposing hearts. Simple arms support a two-tine fork at one end and a fluted wheel at the opposite end. Length 9.75". 800/1,200



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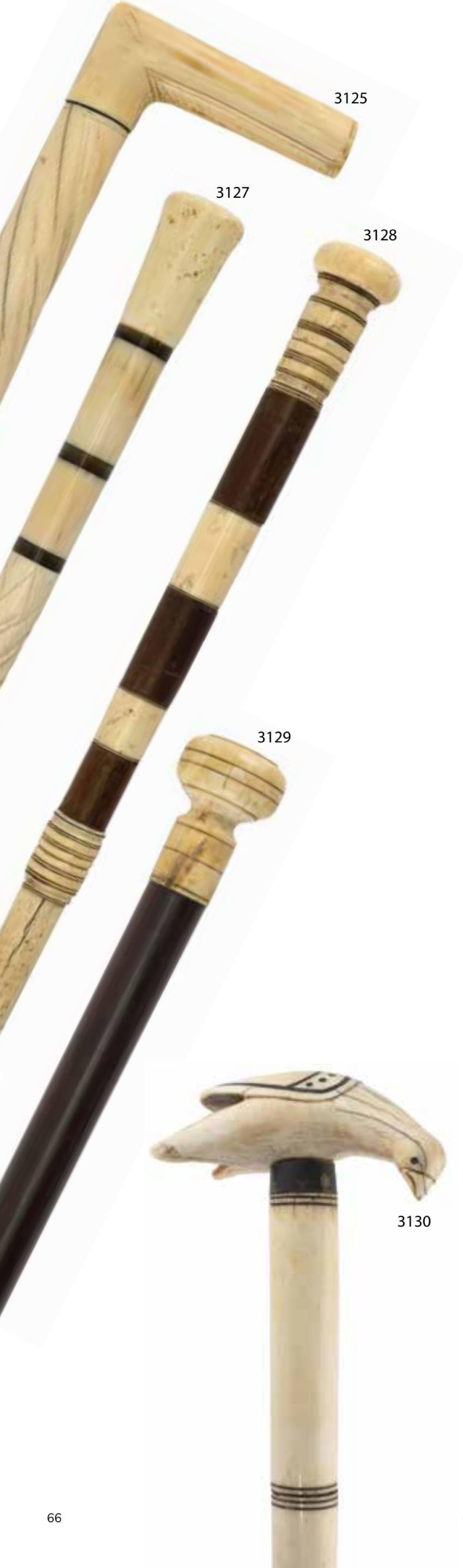


3125. **NARWHAL MARINER'S CANE**
19th Century
L-shaped walrus ivory handle. Nicely shaped narwhal shaft fitted with a metal ferrule. Length 33.75". 3,500/5,000

Provenance:
Private Collection, Maine.

3126. **WHALE IVORY AND EBONY CANE**
19th Century
Whale ivory flattened ball handle. Ebony shaft with inlaid whale ivory triangles below the handle and diamonds around the holes for a wrist cord. Metal ferrule. Length 34". 1,000/1,500

Provenance:
Private Collection, Maine

3127. **WHALEBONE AND WHALE IVORY CANE**
19th Century
Octagonal whale ivory capstick handle. Whale ivory throat with baleen banding. Exquisite rope-carved whalebone shaft fitted with a brass ferrule. Length 33.75". 1,500/1,800

Provenance:
Private Collection, Maine.

3128. **WHALEBONE, WHALE IVORY AND WALNUT CANE**
19th Century
Beautifully turned whale ivory flattened ball handle. Elongated throat comprised of walnut and ivory segments. Whalebone shaft with a band of tightly turned rings at the top. Length 37". 1,400/1,800

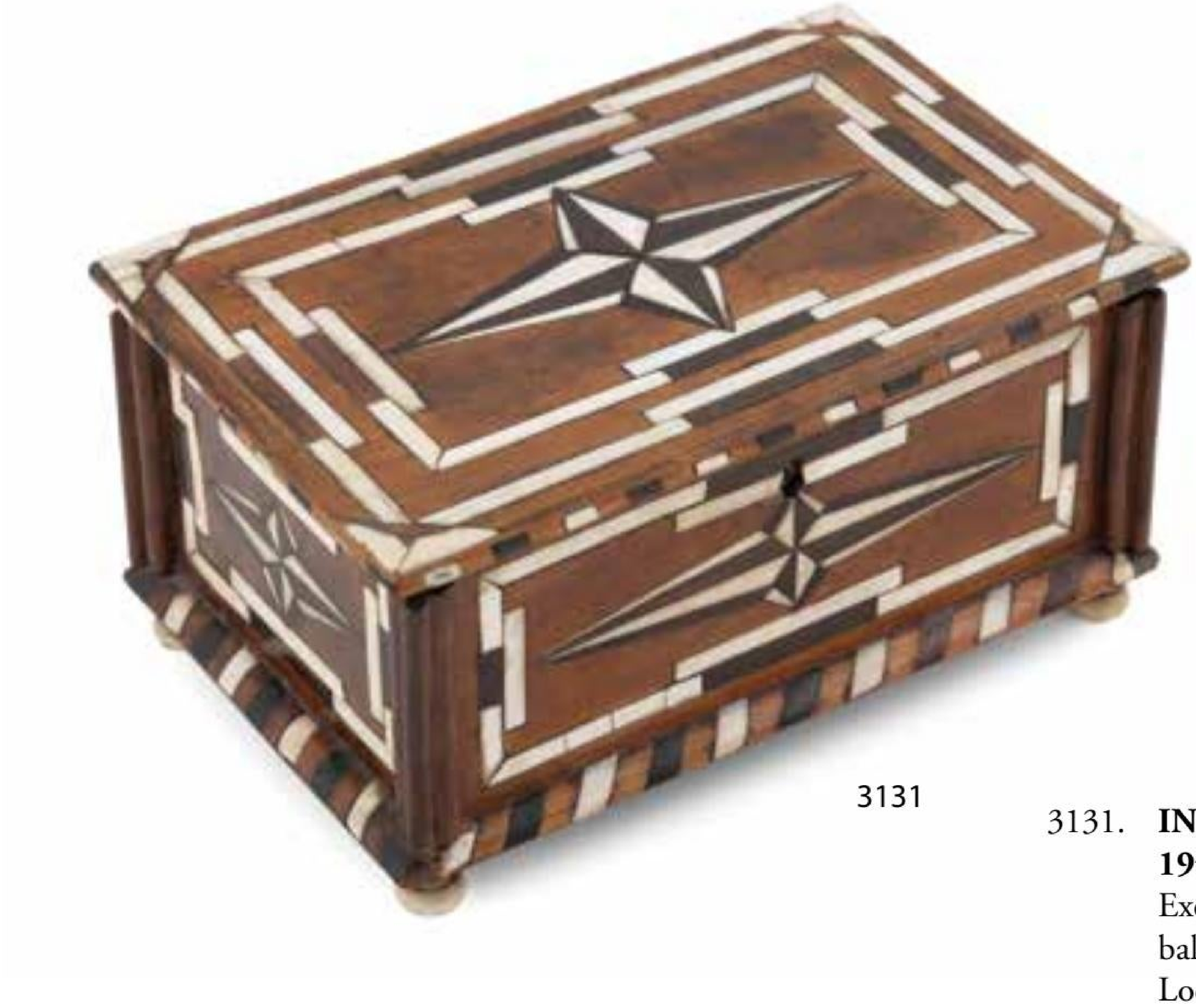
Provenance:
Private Collection, Maine.

3129. **MARINER'S CANE**
19th Century
Turned whale ivory mushroom-shaped handle with incised banding. Rosewood shaft with whalebone ferrule. Length 37". 1,500/2,000

Provenance:
Private Collection, Maine.

3130. **WHALE IVORY AND WHALEBONE BIRD CANE**
19th Century
Whale's tooth handle carved in the form of a bird, with contrasting inlaid eyes and feather details. Contrasting collar. Tapered whalebone shaft with seven sets of incised banding. Length 33". 4,000/6,000

Provenance:
Private Collection, Maine.



3131

3131. INLAID SAILOR'S BOX

19th Century

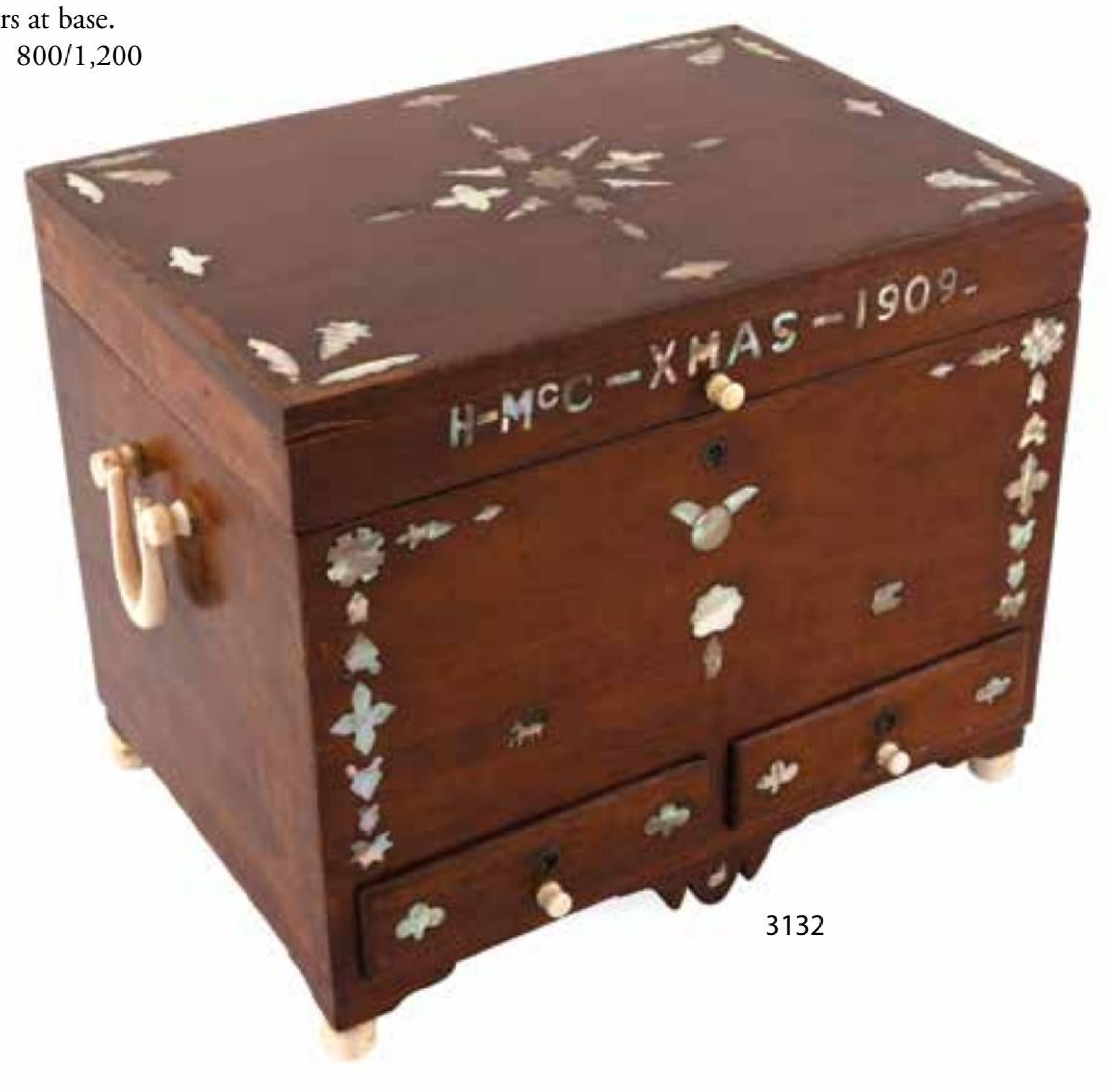
Exotic wood box with extensive whale ivory, figured wood and possibly baleen inlay forming geometric banding and stylized compass roses. Locking hinged lid. Turned whalebone feet. Interior lined in burgundy velvet. Height 4". Width 8". Depth 5". 800/1,200

Provenance:
Paul Madden Antiques, Sandwich, Massachusetts, October 1987.

3132. SAILOR-MADE INLAID MAHOGANY TRINKET BOX

Dated 1909

Lid and front with white shell geometric inlay, with "H-McC-XMAS-1909" on lip. Whalebone handles and feet. Interior of lid with painted coat of arms and "God Send Grace". Fitted with a removable tray. Half drawers at base. Height 11". Width 13". Depth 9". 800/1,200



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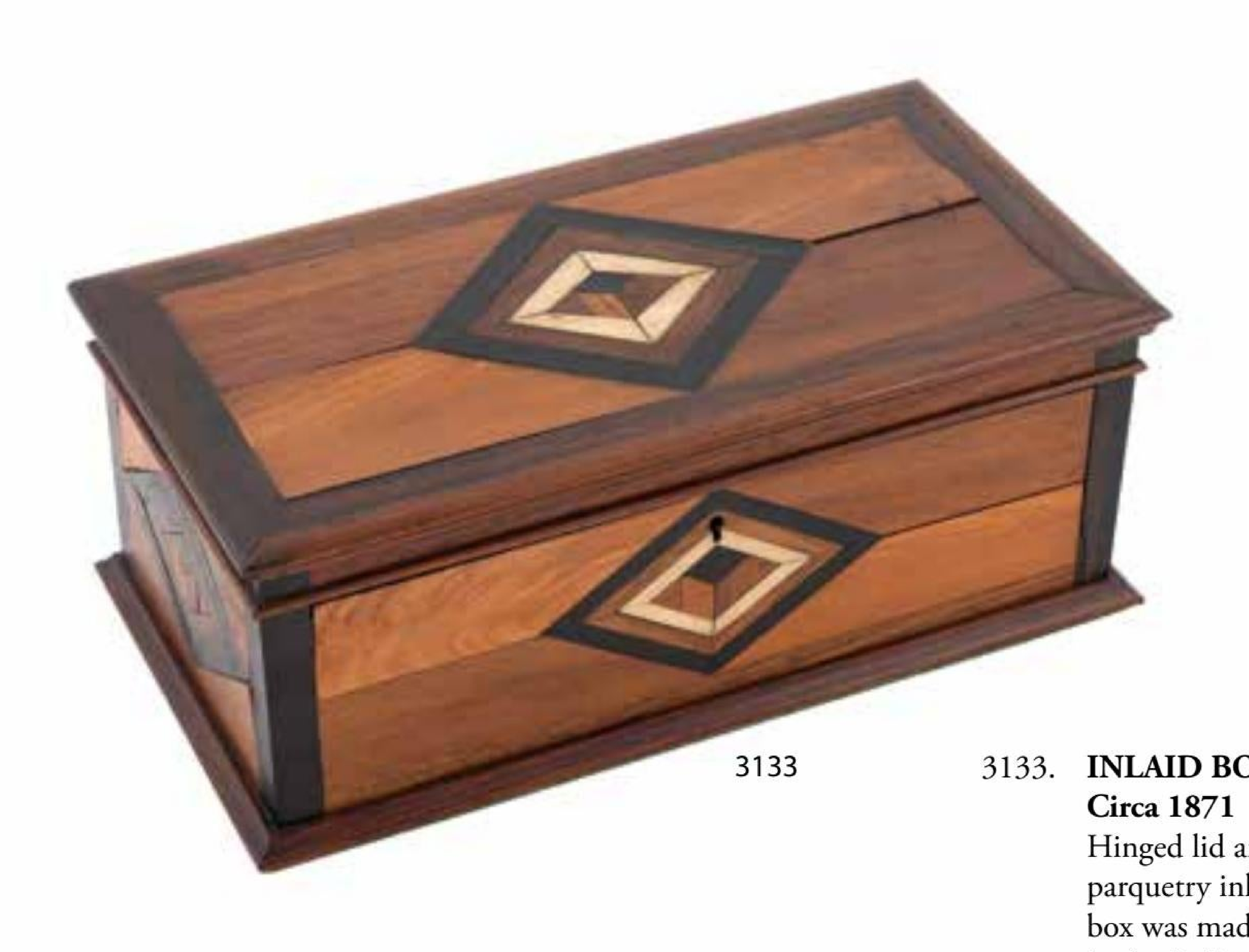
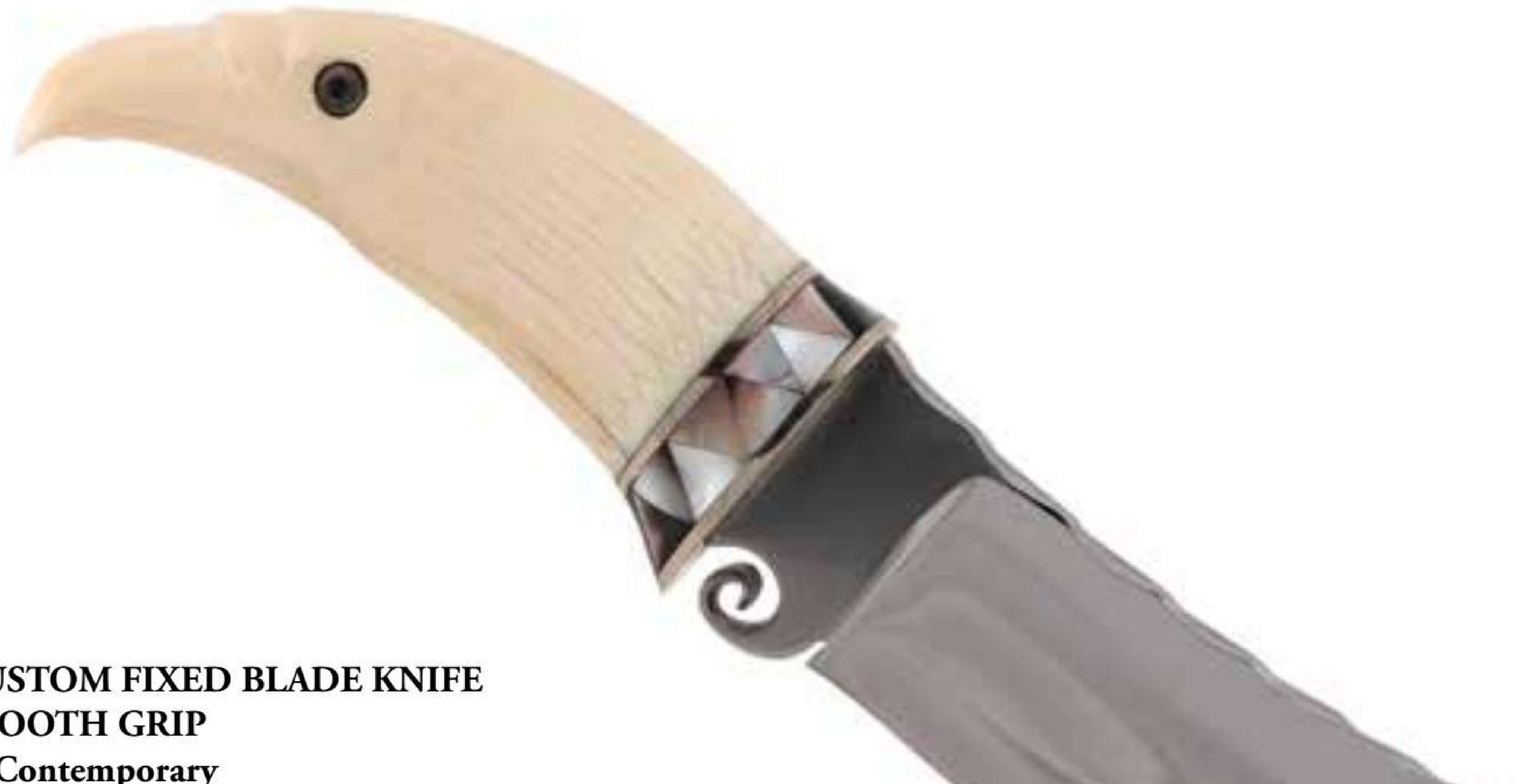


3133

3133. INLAID BOX MADE BY CAPTAIN JOHN C. HAMBLIN

Circa 1871

Hinged lid and all four sides with exotic wood and whalebone parquetry inlay. Retains original key, a placard indicating the box was made by Capt. Hamblin onboard the bark "Ilander"[*sic*] in the Indian Ocean in 1871, and several mid-20th Century newspaper articles pertaining to Bertha Hamblin Boyce, Capt. Hamblin's daughter. The articles note Bertha, along with her mother and siblings, accompanied her father on whaling voyages aboard the *Islander*, and that upon his retirement he became a storekeeper in his native village of West Falmouth, Massachusetts. Bertha's memoir, "Bertha Goes Whaling", was the subject of a *National Geographic* article around the time it was self-published in 1963. Height 4". Width 10.5". Depth 5.5". 800/1,200



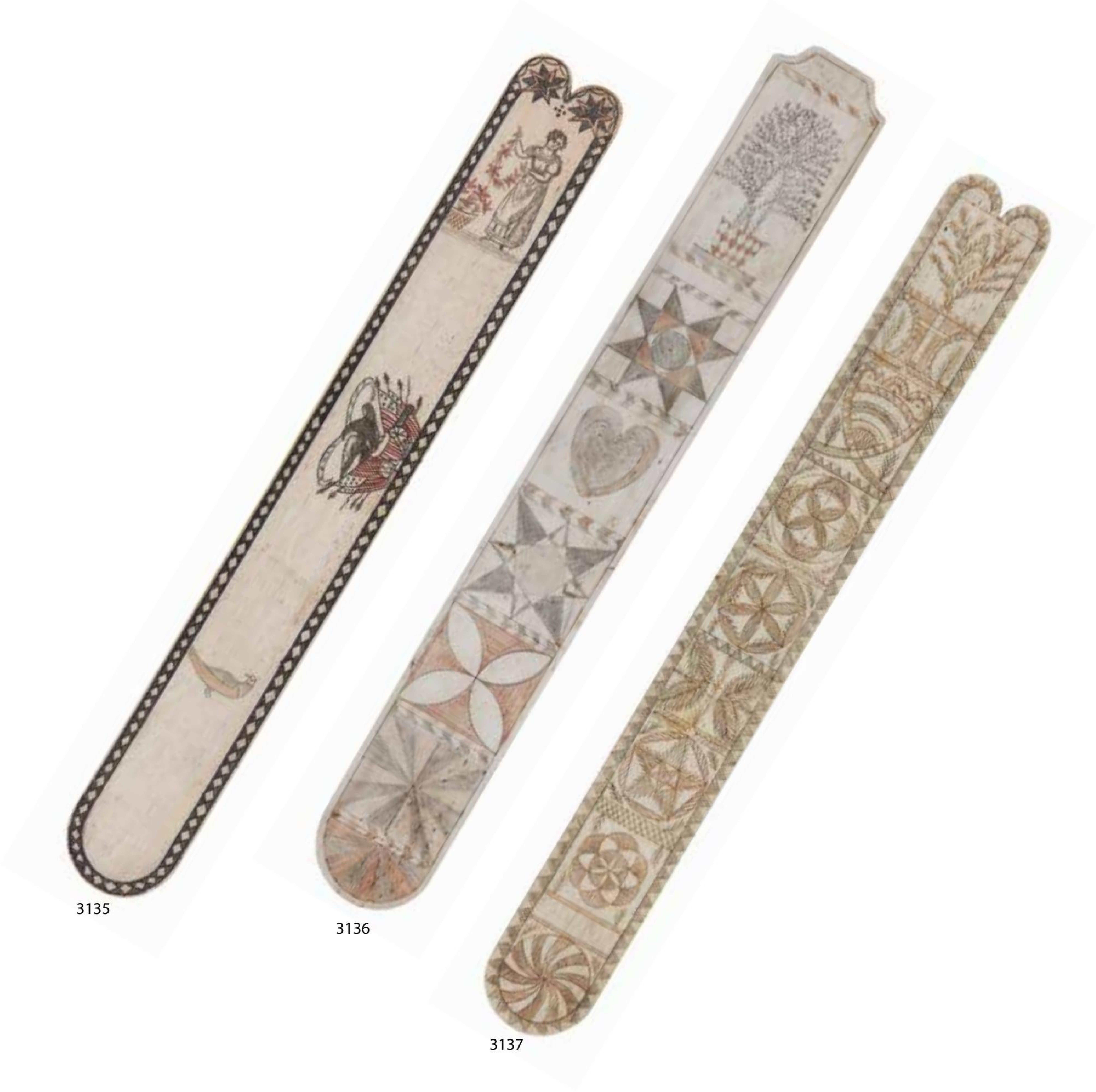
3134

3134. * LLOYD HALE CUSTOM FIXED BLADE KNIFE WITH WHALE'S TOOTH GRIP

Pulaski, Tennessee, Contemporary

Grip carved as an eagle's head, the beak highly polished while the remainder is mostly left in its natural state so the tooth's graining simulates feathers. Inlaid black lip pearl eye with a black pupil. Polished steel hilt conforms with the base of the tooth and is inlaid with a decorative band of black lip pearl in an alternating triangle pattern. Polished steel upswept blade with an extra-wide ricasso adorned with a scroll. Spine with a machined wave design. Signed on ricasso "Hale". Total length 9.75". Blade width .375". 2,000/3,000

Master knife maker **Lloyd Hale** crafted his first blade in 1967. His work demonstrates exceptional artistry and craftsmanship, intricate details and fine inlay.



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3136

3137

3135. **POLYCHROME SCRIMSHAW WHALEBONE BUSK**
19th Century
Heart-shaped lobed top and curved base. Ten-pointed bicolor stars in each lobe. Upper vignette depicts a woman gathering flowers into a basket. Central vignette depicts a spread-wing eagle with a ribbon in its beak, a Union shield, American flags on spearhead poles, a cannon, cannonballs and a drum. Lower vignette depicts a simple songbird. Harlequin banded border along the perimeter, save for the lobed top, which has a draped border. Borders and upper two vignettes are deeply engraved and richly inked. Length 13”. 1,000/1,500

3136. **POLYCHROME SCRIMSHAW WHALEBONE BUSK WITH BOLD DECORATION**
19th Century
Depicts a flowering plant in a harlequin-patterned pot, two differing eight-pointed stars, a heart and geometric patterns. Images separated by barber pole borders. Thin line border around the perimeter. Rounded cut-corner top. Length 13.25”. 1,000/1,500

Provenance:
A Long Island Estate Collection.

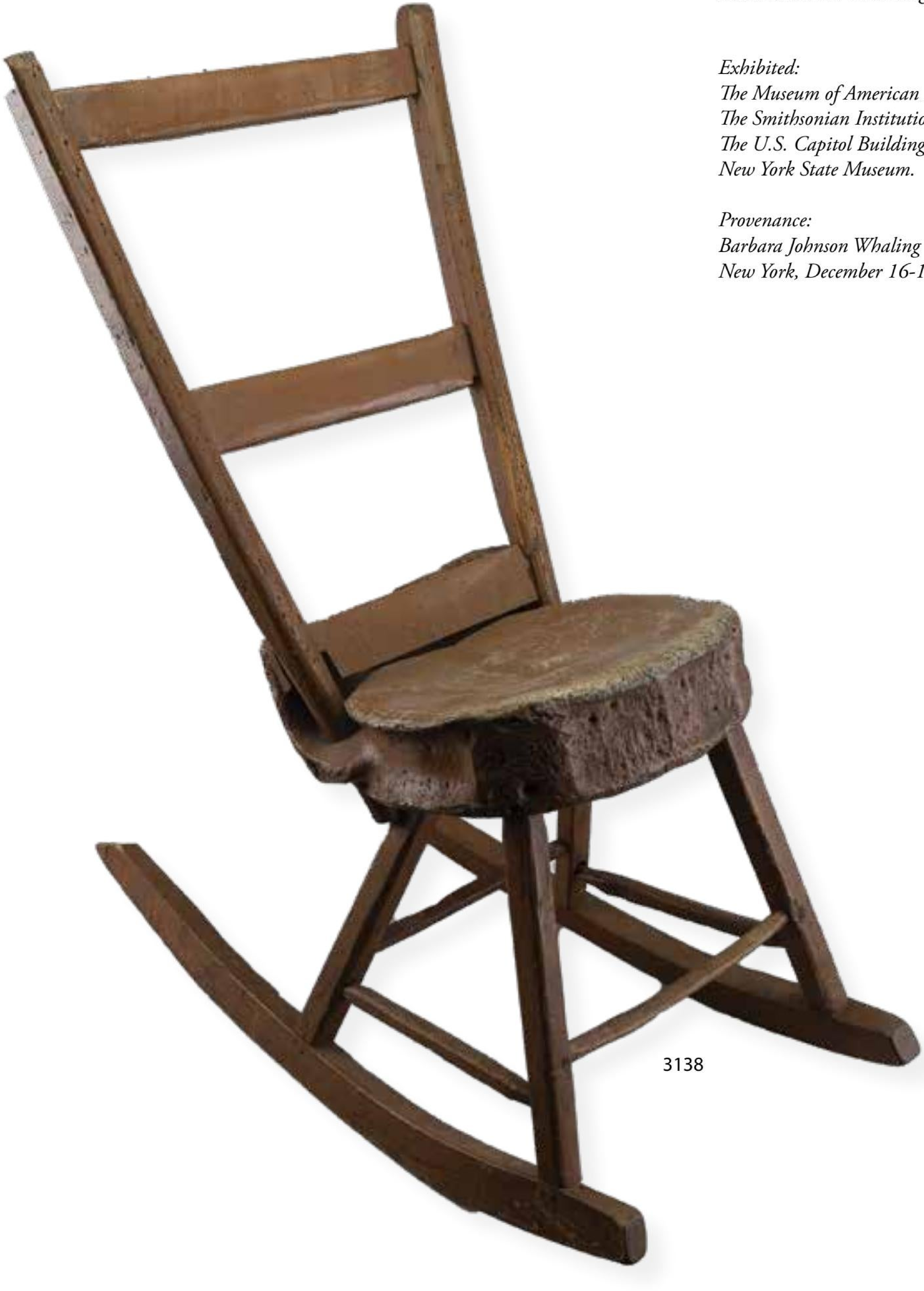
3137. **POLYCHROME SCRIMSHAW WHALEBONE BUSK WITH HEX DESIGNS**
19th Century
A sawtooth border encloses five hex patterns as well as a leafy plant, a cross, a three-lobed heart and a vacant panel near base. Images separated by assorted borders and flanked by leafy sprigs. Lobed top. Length 12.75”. 1,000/1,500

Provenance:
A Long Island Estate Collection.

3138. **WHALE VERTEBRAE ROCKING CHAIR**
Late 19th/Early 20th Century
Hardwood back and legs and a whale vertebrae seat. Painted brown. Back height 24". Seat height 20".
1,000/1,500

Exhibited:
The Museum of American Folk Art.
The Smithsonian Institution.
The U.S. Capitol Building.
New York State Museum.

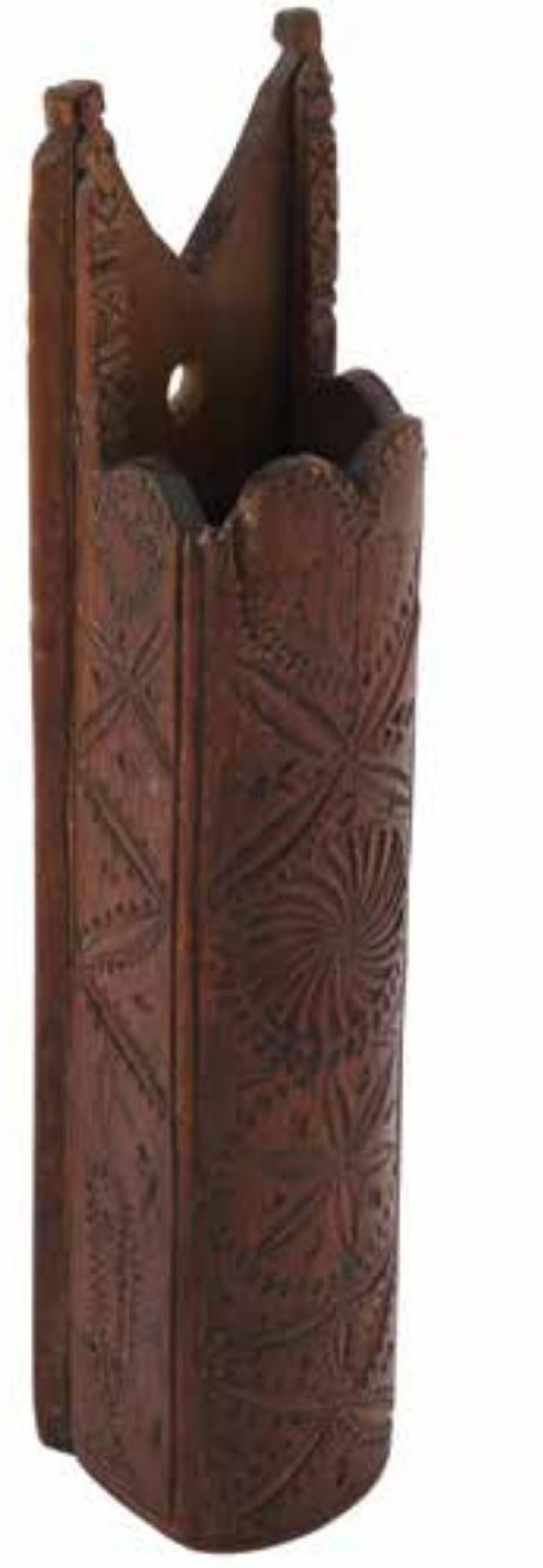
Provenance:
Barbara Johnson Whaling Collection, Sotheby's New York, December 16-17, 1983, Lot #383.



3138

3139. **SCARCE CARVED WALNUT PIPEBOX WITH WHALING MOTIFS**
Circa 1830
Elaborate chip-carved hearts, pinwheels and stellate designs on the slightly bowed front panel. Right side panel with whaling scene of a whaleboat fast to a sperm whale and a harpooner poised to throw a double-flue harpoon. Left side panel with a heart, pinwheels, a dolphin fish and two flying fish. Constructed with early hand-cut nails. Height 10.25". Width 2.25". Depth 1.75".
2,500/3,500

Provenance:
Barbara Johnson Whaling Collection, Sotheby's New York, September 24-25, 1982, Lot #156. Catalog notes that while the box is primitive in nature, it was carved by someone who knew what a sperm whale looked like and how a harpoon fastened. A copy of the catalog page is included.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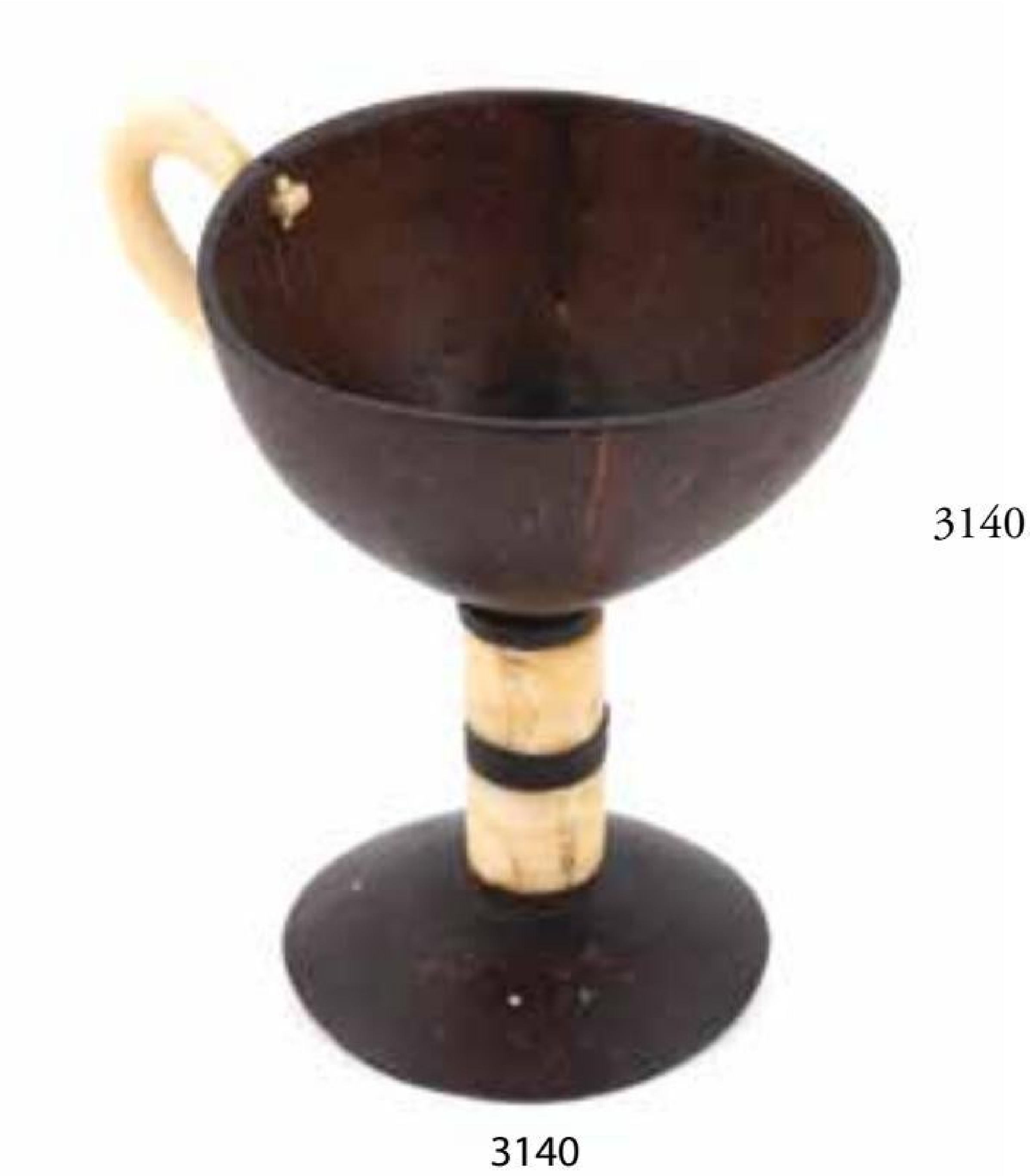
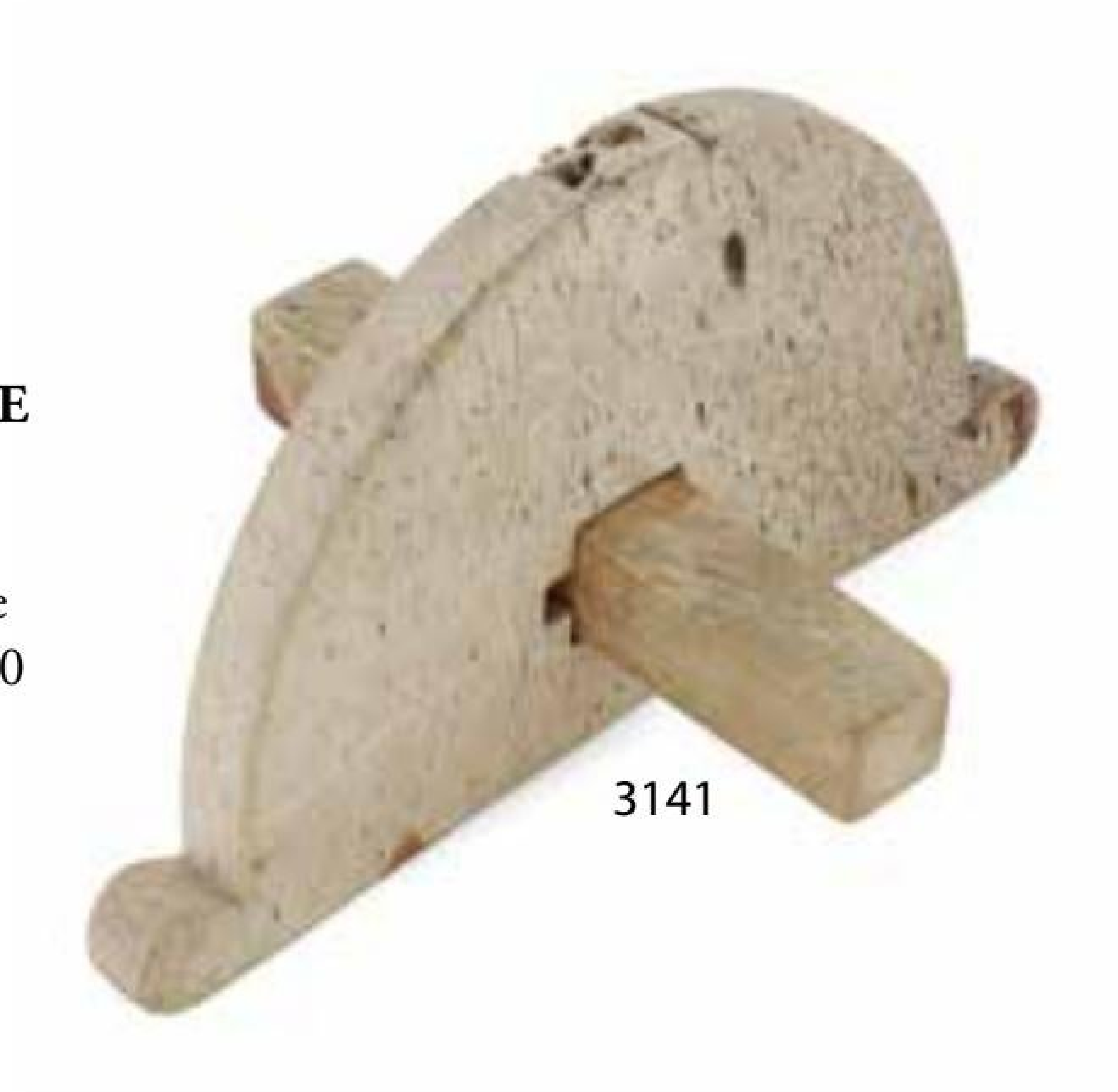

3140

3140. **RARE AND UNUSUAL COCONUT SHELL AND MARINE IVORY CHALICE**
19th Century
Coconut shell bowl with ivory handle. Banded ivory stem on a coconut shell foot. Height 5.25".
1,200/1,500

Provenance:
Private Collection, Maine.

3141. **RARE WHALEBONE COOPER'S CROZE OR SCRIBE**
19th Century
Semi-circular body with rectangular pin. Used to cut a groove around the interior of a bucket or barrel to hold the top and bottom in place. Body 4.25" x 8.25". 700/1,000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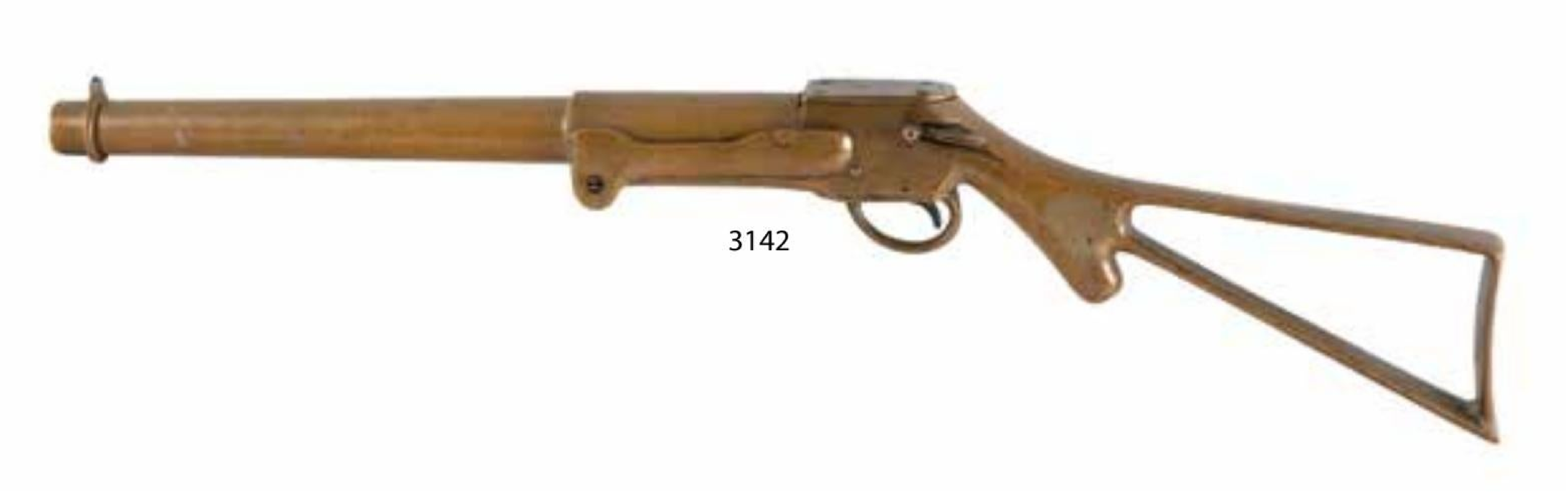
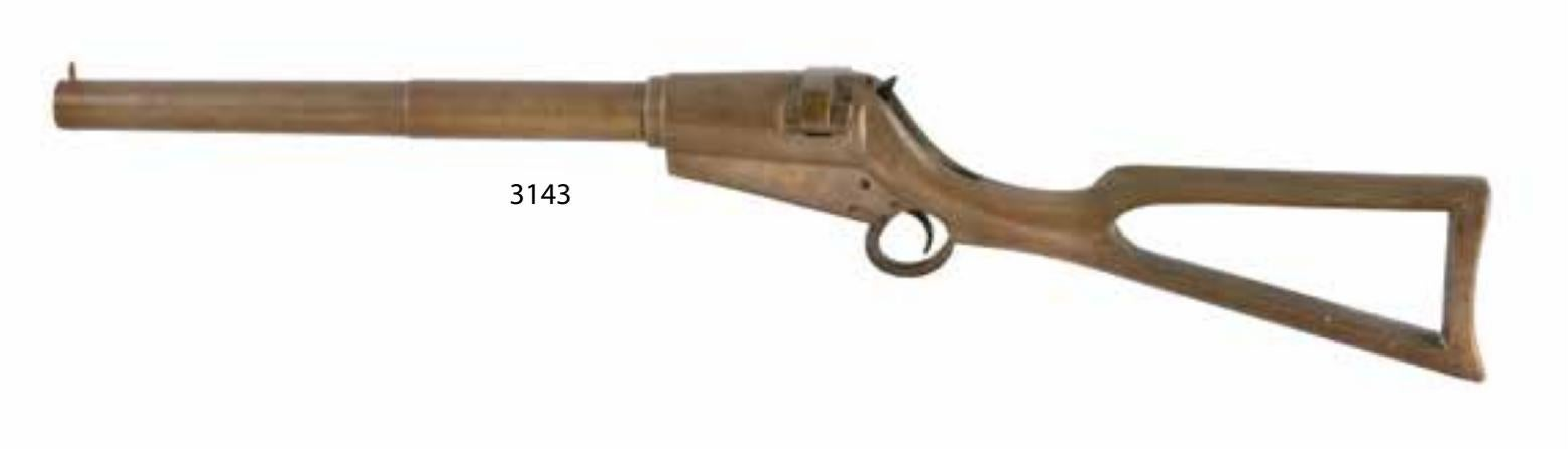


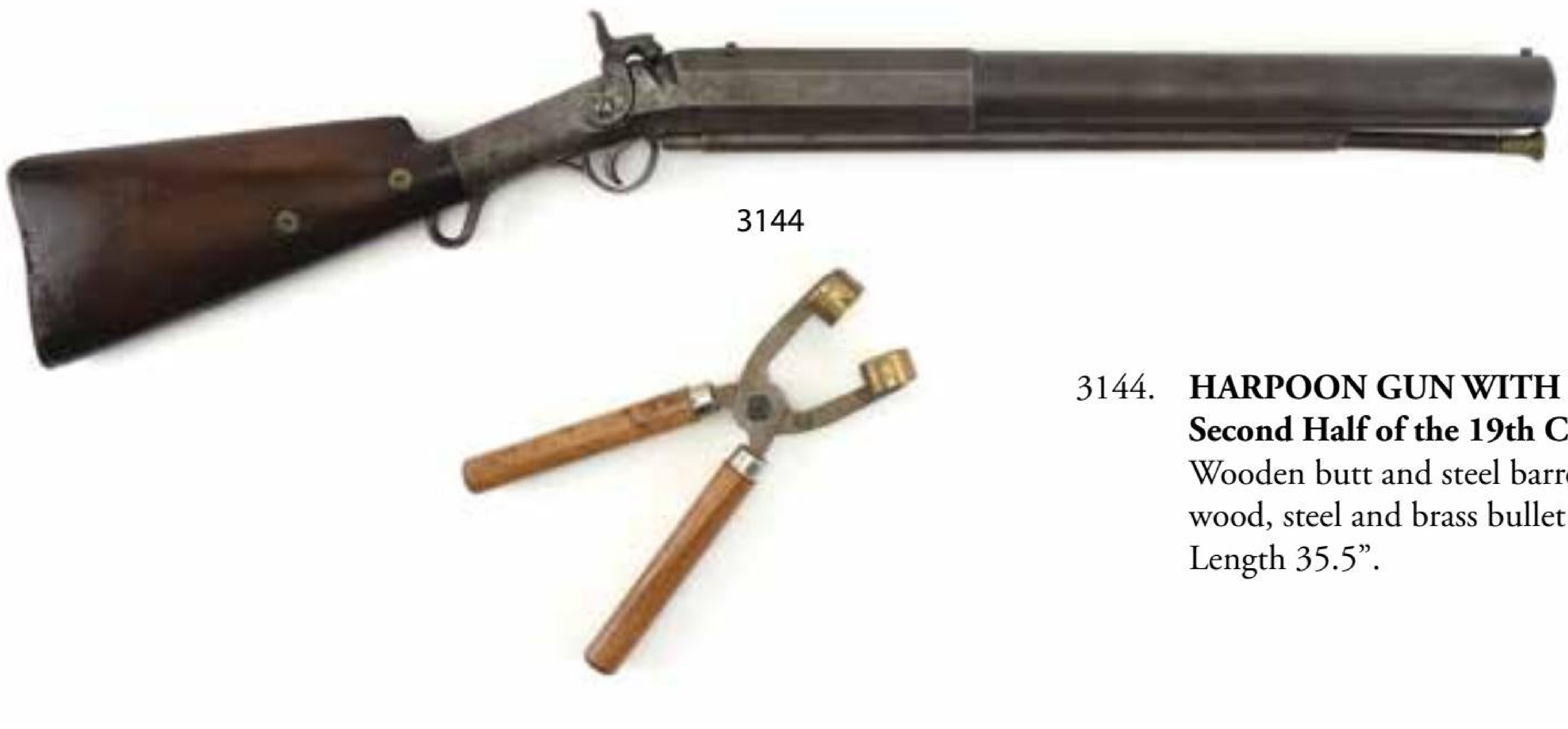


3142. **EBEN PIERCE SOLID BRASS HARPOON GUN**
Patented 1882
Marked “E. Pierce”. Marked on butt “XX”. Total length 36.75”. Barrel length 19.25”. 6,000/9,000

Provenance:
The Collection of Bob and Nina Hellman, REH220.
The current consignor.

3143. **WILLIAM LEWIS BRASS HARPOON GUN**
19th Century
Stamped “Wm Lewis New Bedford, Mass USA” on rear face of breech block. Total length 35.5”. 5,000/8,000

Provenance:
The Collection of Bob and Nina Hellman, REH221.
The current consignor.



3144. **HARPOON GUN WITH BULLET MOLD**
Second Half of the 19th Century
Wooden butt and steel barrel. Also includes a contemporary wood, steel and brass bullet mold signed “Craig Whitsey”. Length 35.5”. 2,000/3,000

Additional information about lots with Hellman provenance and REH reference numbers
may be found at hellmanwhalingcollection.org.

3145. **W. SMITH & SONS DOUBLE-FLUE HARPOON**
Reddington, England, 19th Century
Signed. Length 21.25”. 500/1,000

Provenance:
The Collection of Bob and Nina Hellman, acquisition date November 1, 1970, REH039.

3146. **LILY IRON**
19th Century
Made for porpoise and other cetaceans or large fish. Four-flue swivel barbs. Length 35”. 500/800

Provenance:
The Collection of Bob and Nina Hellman, acquisition date October 1, 1975, REH036.

3147. **GREENER DOUBLE-FLUE HARPOON**
19th Century
Signed “W Greener”. Marked “Margaret London” for the London whaleship *Margaret*, which was listed in Lloyd’s 1850 register as a prize vessel that departed for the South Seas in 1849. Length 44”. 1,000/1,400

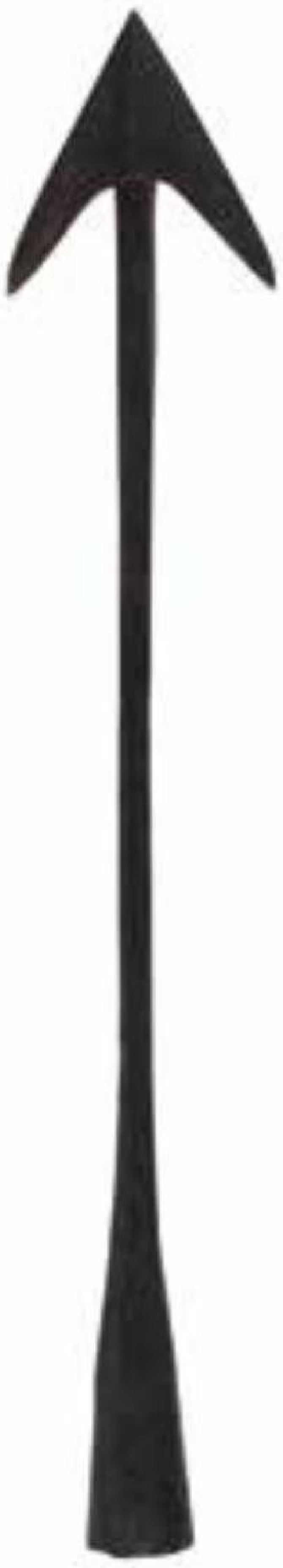
Provenance:
The Collection of Bob and Nina Hellman, acquisition date April 1, 1986, REH080.

3148. **MACY TOGGLE IRON FOR A GREENER-STYLE BOW GUN**
19th Century
Marked “Macy” on head. Length 46.5”. 500/800

Provenance:
The Collection of Bob and Nina Hellman, REH048.

3149. **FIRST MODEL OF AN R. BROWN GUN HARPOON**
New London, Connecticut, 19th Century
Double-flue head with inserted tip. Stamped “Patent” on head. Length 36.5”. 500/800

Provenance:
The Collection of Bob and Nina Hellman, REH102.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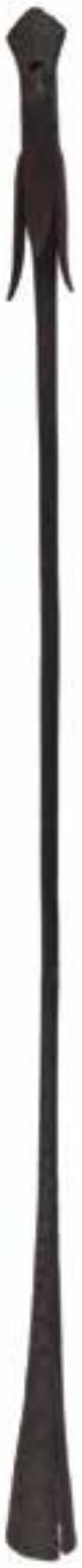
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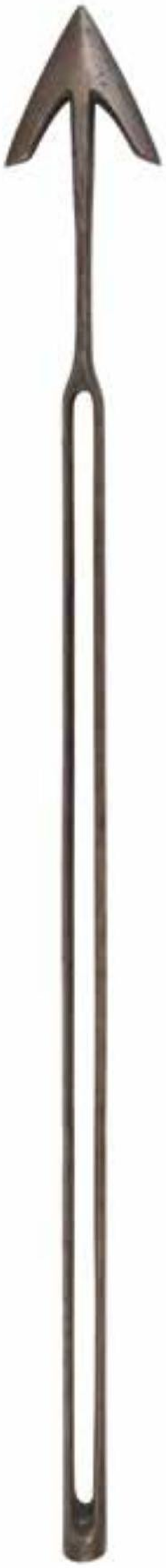
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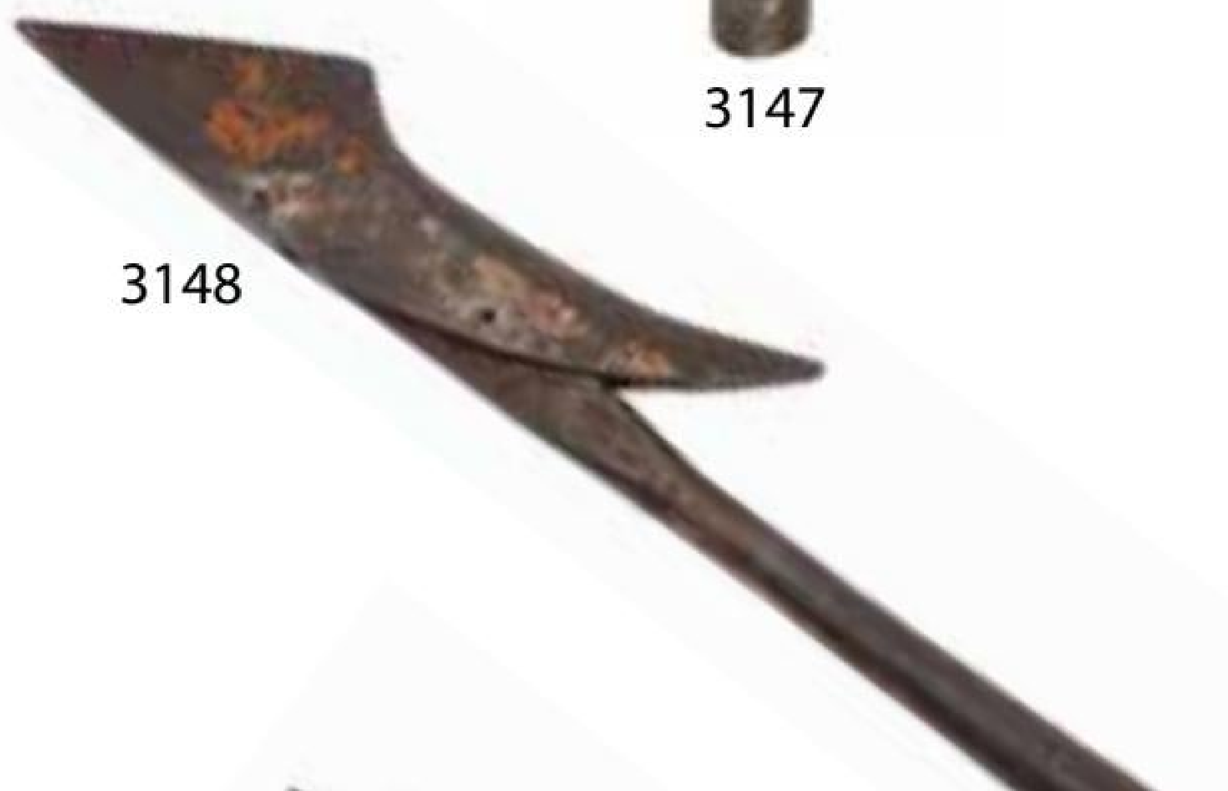
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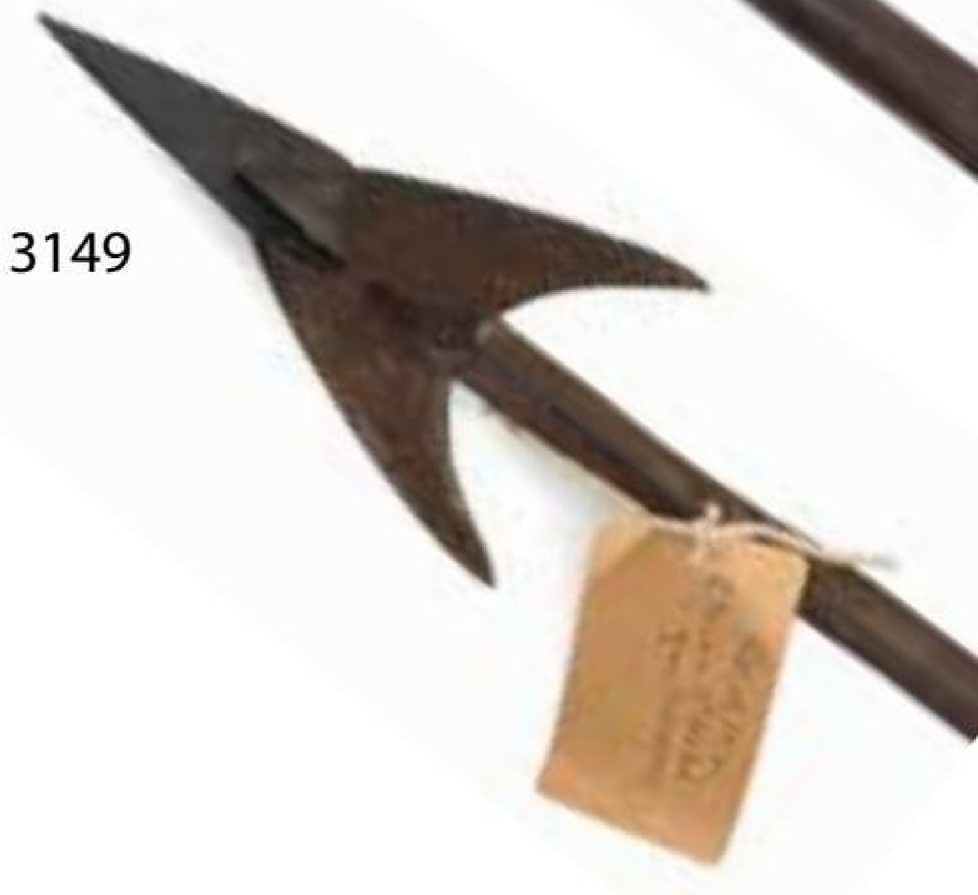
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Additional information about lots with Hellman provenance and REH reference numbers may be found at hellmanwhalingcollection.org.

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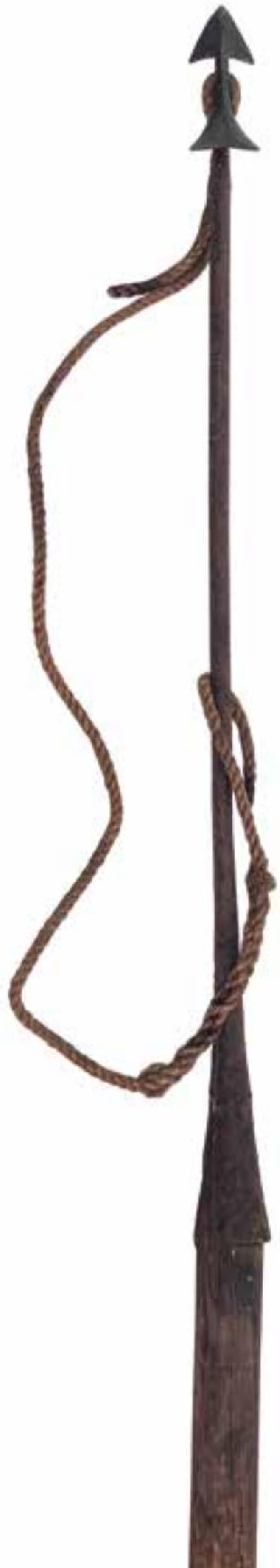

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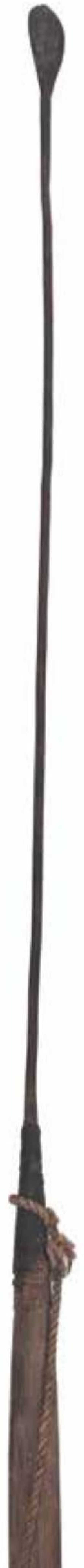


3150. **SWORDFISH HARPOON ON ORIGINAL POLE**
19th Century
With brass swordfishing dart. Length approx. 180”.
700/1,000

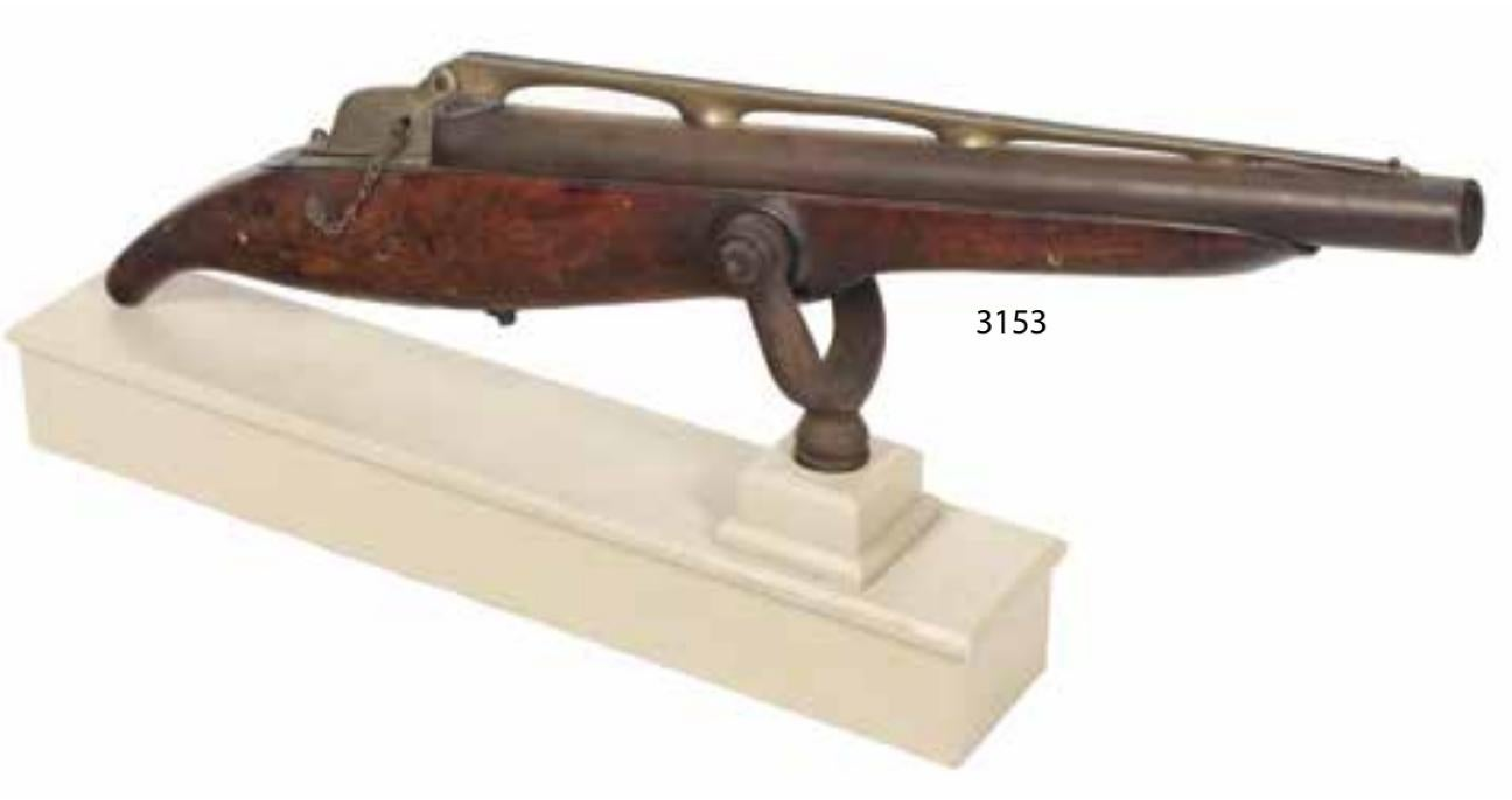
Provenance:
The Collection of Bob and Nina Hellman, REH211.

3151. **A.J. PETERS LANCE ON POLE**
19th Century
Stamped on blade “AJP Cast Steel”. Original full-length pole with lance warp and marlin served on the socket. Total length approx. 129”. 700/1,000

Provenance:
The Collection of Bob and Nina Hellman, REH206.

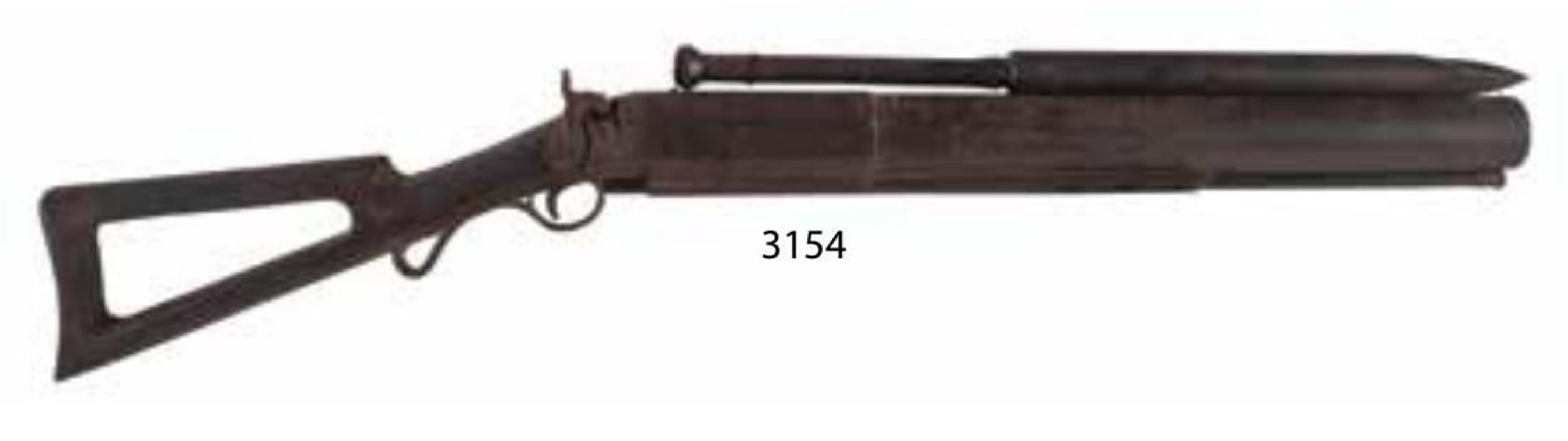
3152. **RARE SIGNED GREENER HARPOON BOW GUN ON STAND**
Birmingham, Mid-19th Century
Signed on brass plate “W.W. Greener Birmingham 2 eclipse”. Original cast iron yoke-type swivel mount. Displayed on a stand accompanied with a lance and a barbed harpoon marked “eclipse”. Gun length 53.5”. Total height 87”. 10,000/15,000

Provenance:
The Collection of Bob and Nina Hellman, REH254.



3153. **RARE SIGNED GREENER BOW GUN**
19th Century
Marked “W. Greener Maker Aston Newton Birmingham 1855”. Engraved proof marks with two crossed pikes. Original cast iron yoke-type swivel mount. Displayed on a contemporary stand. Height on stand 22”. Length on stand 53”.
8,000/12,000

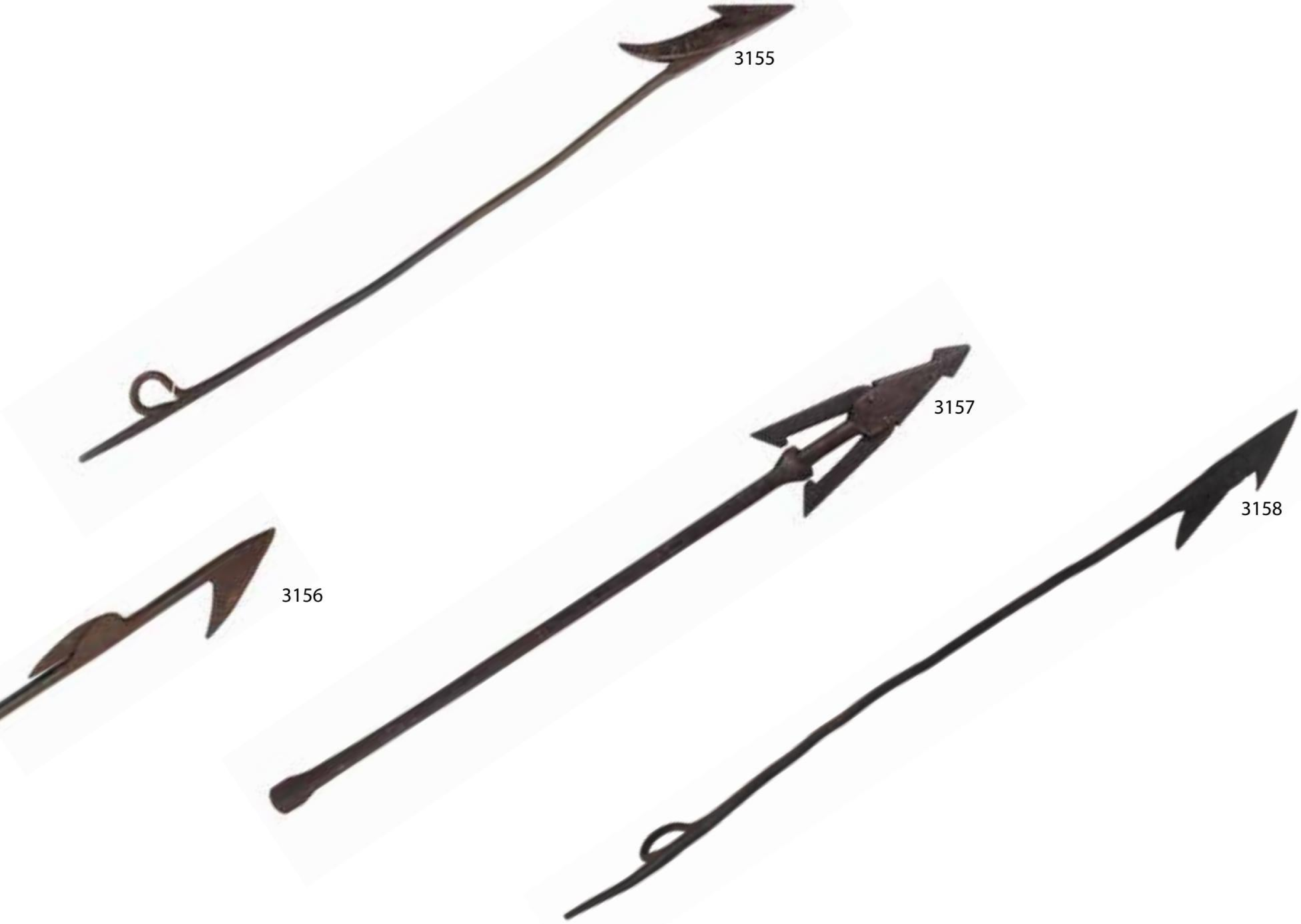
Provenance:
The Collection of Bob and Nina Hellman, acquisition date July 12, 1994, REH255.



3154. **BRAND NO. 3 SHOULDER GUN WITH COMPATIBLE BOMB LANCE**
19th Century
Length 39.75”. 2,000/3,000

Provenance:
The Collection of Bob and Nina Hellman, acquisition date July 31, 1996, REH215 and REH213 for the bill of sale.

Additional information about lots with Hellman provenance and REH reference numbers may be found at hellmanwhalingcollection.org.



3155. **JOHN A. SAWYER TOGGLE HARPOON**
19th Century
Marked on head “J.A.S.” for maker, “S.W.B.” for starboard waist boat and “Str. KArluk” for the steam brigantine *Karluk*. Length 35.5”. 600/900

Provenance:
The Collection of Bob and Nina Hellman, REH198.

3156. **SINGLE-FLUE WHALING IRON**
Early 20th Century
Movable barb on shaft. Length 30.25”. 400/600

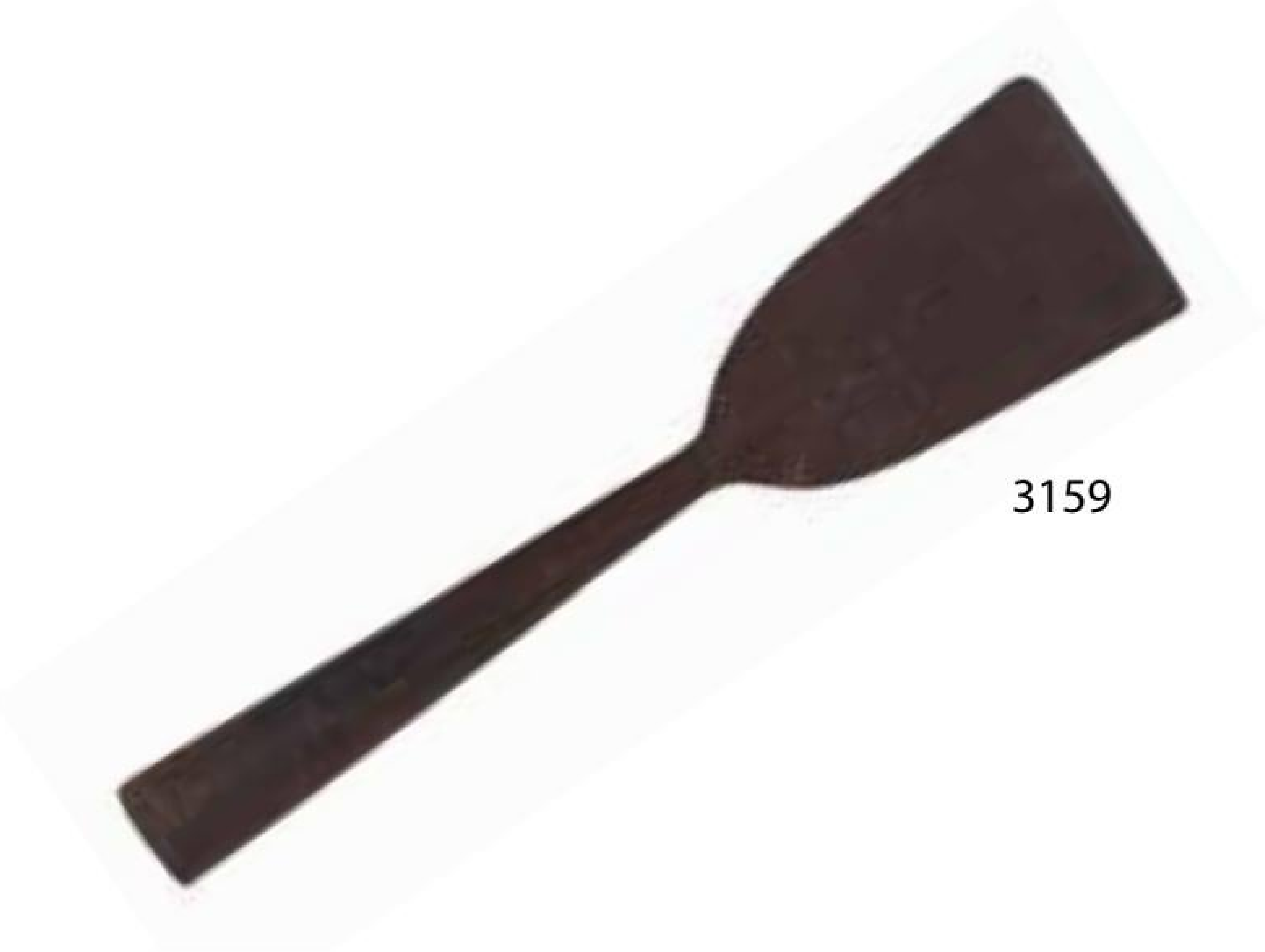
Provenance:
The Collection of Bob and Nina Hellman, REH109.

3157. **LARGE GREENER-STYLE MOVEABLE BARB IRON**
Late 19th/Early 20th Century
Diamond-shaped tip. Purportedly from a shore whaling station on Vancouver Island, British Columbia. Length 46.75”.
800/1,000

Provenance:
The Collection of Bob and Nina Hellman, acquisition date July 1, 1978, REH034.

3158. **RARE TEMPLE-TYPE TOGGLE HARPOON**
Circa 1860s
Head marked “Macy” for New Bedford smiths E.B. & F. Macy, “SB” for the captain’s starboard boat, and “BK. SBM” for the barque *Sunbeam*. Shows considerable contortion and twisting of the shank from having been in conflict with a whale. Length 38.75”. 1,500/2,000

Provenance:
The Collection of Bob and Nina Hellman, Nantucket, acquisition date May 1, 1979, REH056.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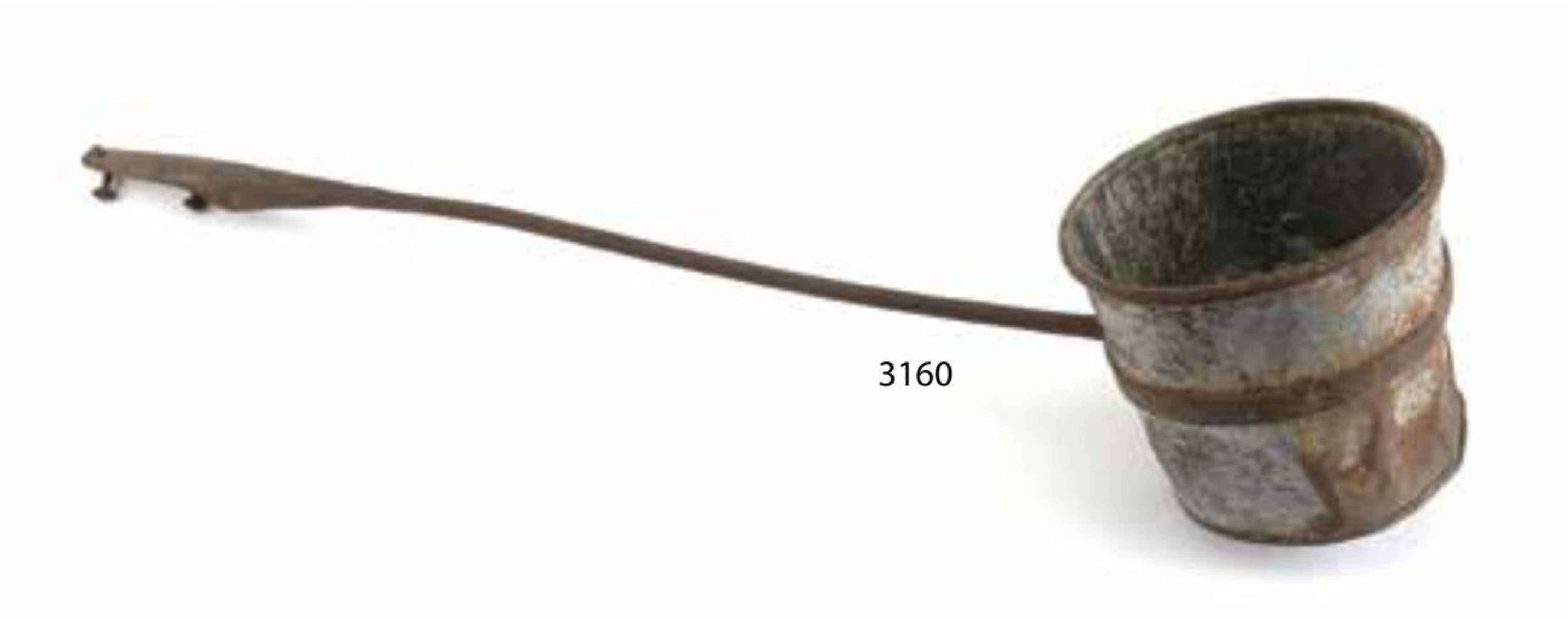
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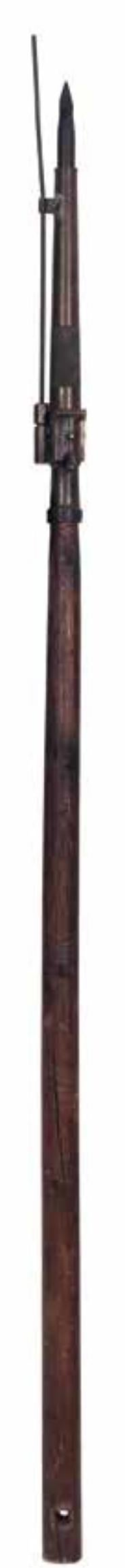
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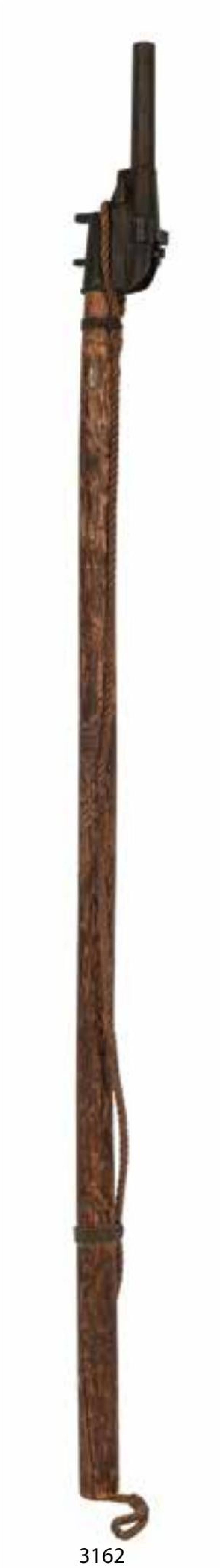
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3159. **CUTTING SPADE**
19th Century
Stamped “Cole Cast Steel” for maker R. Cole of Fairhaven, Massachusetts. Length 15.25”. 400/600

Provenance:
The Collection of Bob and Nina Hellman, acquisition date November 18, 1967, REH170.

3160. **GALVANIZED BLUBBER DIPPER**
19th Century
Length 42.5”. Bucket diameter 9.5”. 2,000/3,000

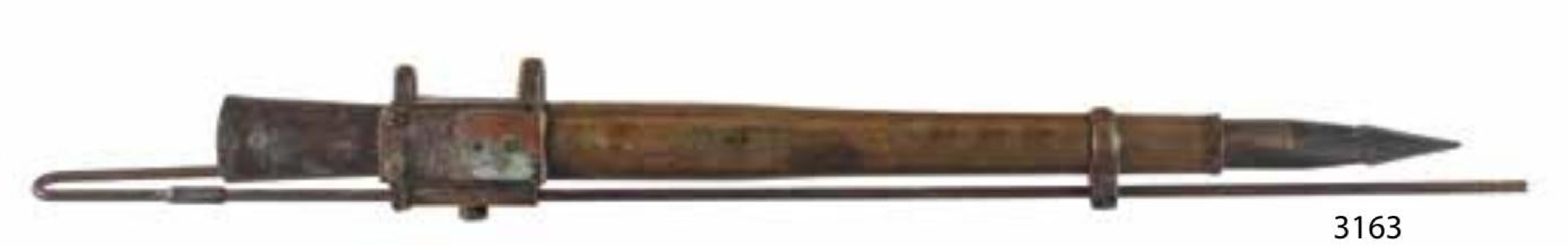
3161. **LUSCOMB’S BREECH-LOADING DARTING GUN**
19th Century
Patented 1894. Complete with bomb. Length 74.75”. 1,500/2,500

Provenance:
The Collection of Bob and Nina Hellman, acquisition date August 10, 1981, REH253.

3162. **CUNNINGHAM’S SECOND MODEL DARTING GUN**
19th Century
Mounted on an old wooden pole. Length of gun on pole 69.75”. 1,500/2,500

Provenance:
The Collection of Bob and Nina Hellman, acquisition date December 7, 1998, REH249.

Additional information about lots with Hellman provenance and REH reference numbers may be found at hellmanwhalingcollection.org.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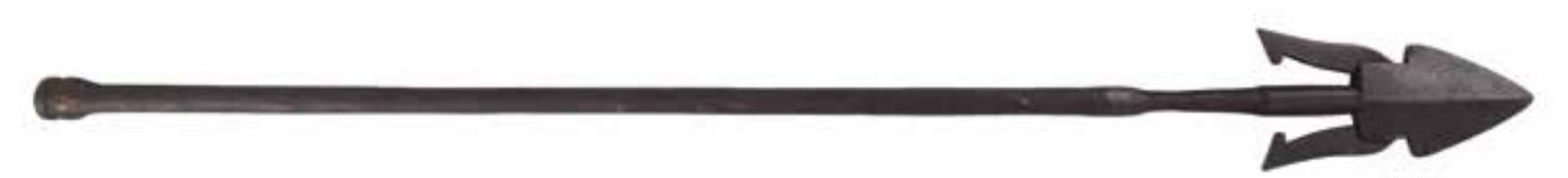
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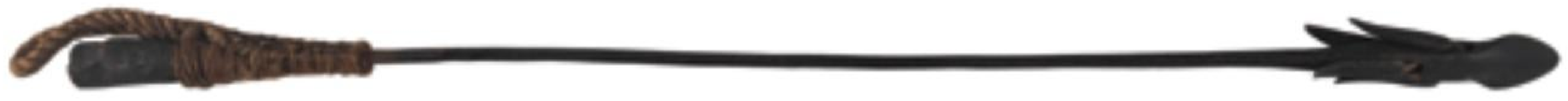
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3163. **DARTING GUN WITH BOMB ATTRIBUTED TO FRANK BROWN**
Late 19th/Early 20th Century
Unmarked. Per Hellman, the darting gun may be unsigned as it was an experimental type made by Frank Brown. Bomb patented by Frank Brown 1904. Length 26.25". 2,000/3,000

Provenance:
The Collection of Bob and Nina Hellman, Nantucket, REH243 and REH273.

3164. **LARGE GREENER-STYLE MOVEABLE BARB HARPOON**
19th Century
Likely Norwegian. With two swivel barbs. Length 49". 800/1,000

Provenance:
The Collection of Bob and Nina Hellman, acquisition date October 1, 1979, REH051.

3165. **FOUR-BARB LILY IRON**
Possibly Britain, 19th Century
For cetaceans. Retains remains of sailor ropework and manila rope near cone. Length 42.5". 500/800

Provenance:
The Collection of Bob and Nina Hellman, acquisition date March 25, 1994, REH073.

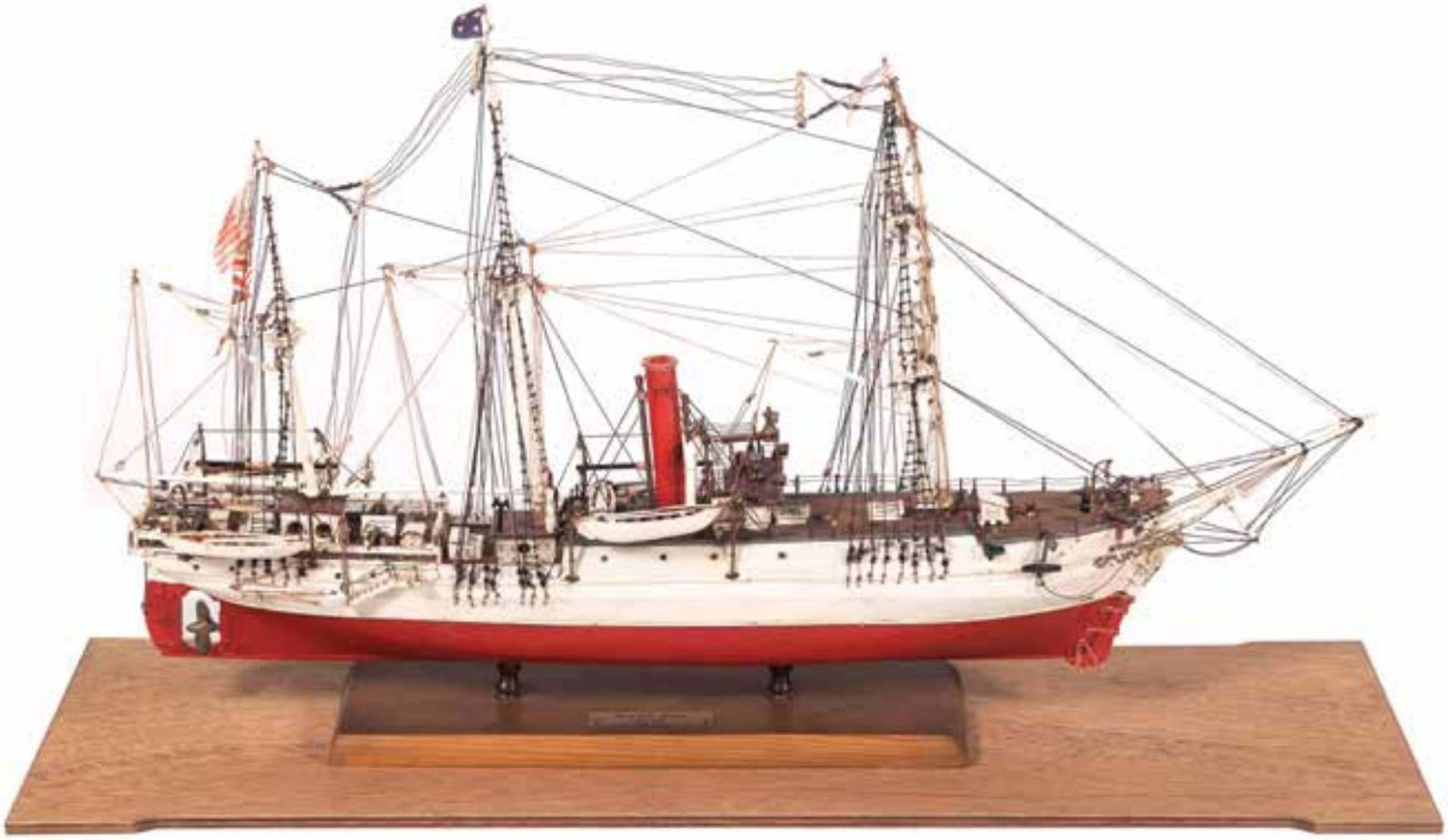
3166. **TOGGLE HEAD HARPOON STAMPED "MACY"**
Appears to have been constructed properly except the post is exposed in the inner part of the cone. As-is. Length 28". 250/500

3167. **MACY TOGGLE-HEAD DARTING HARPOON**
19th Century
Head marked "BKSB", possibly for the bark *Sunbeam*. Length 33". 500/700

3168. **CASED MODEL OF THE STEAMSHIP *BEAR***
Late 19th/Early 20th Century
Bear, constructed as a sealer, sailed with whaleships, helping to rescue whalemen in distress. Model, probably sailor-made, under standing rigging and with whaleboats on davits. Lot includes a copy of the book **Track of the Bear**. Case height 22". Length 35.5". Width 12.5". 1,200/1,800

Provenance:
The Collection of Bob and Nina Hellman, REH500.

The *Bear* was constructed as a sealer in Dundee, Scotland in 1874. Her well-documented 89-year career included the 1884 discovery and rescue of the Greely expedition, service in Alaska as a U.S. Revenue Cutter, being caught in the ice on several occasions, participating in the U.S. Antarctic Expeditions of 1939 and 1941, and taking part in the capture of a German-outfitted Norwegian trawler spying on Allied ship movements.



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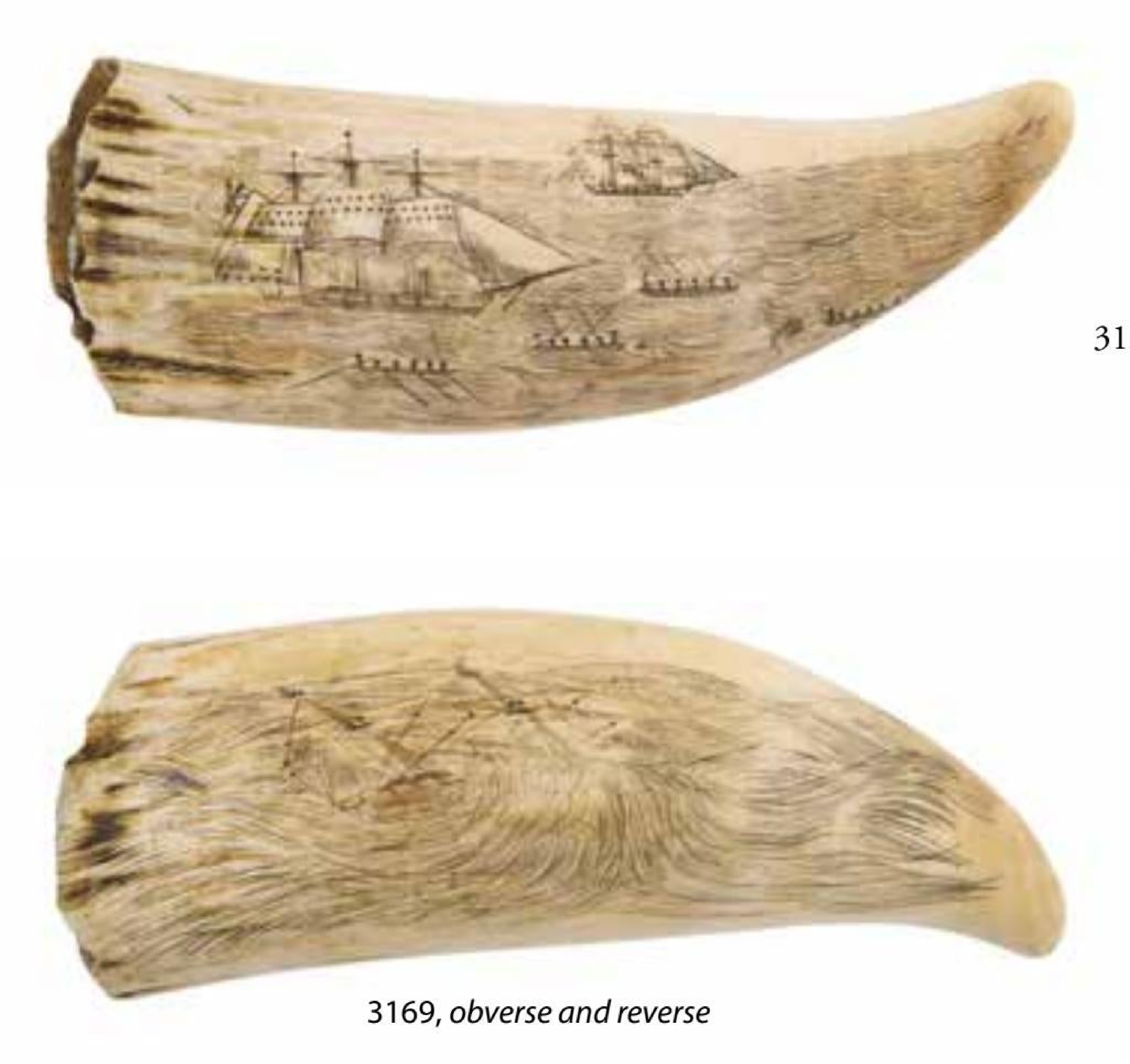
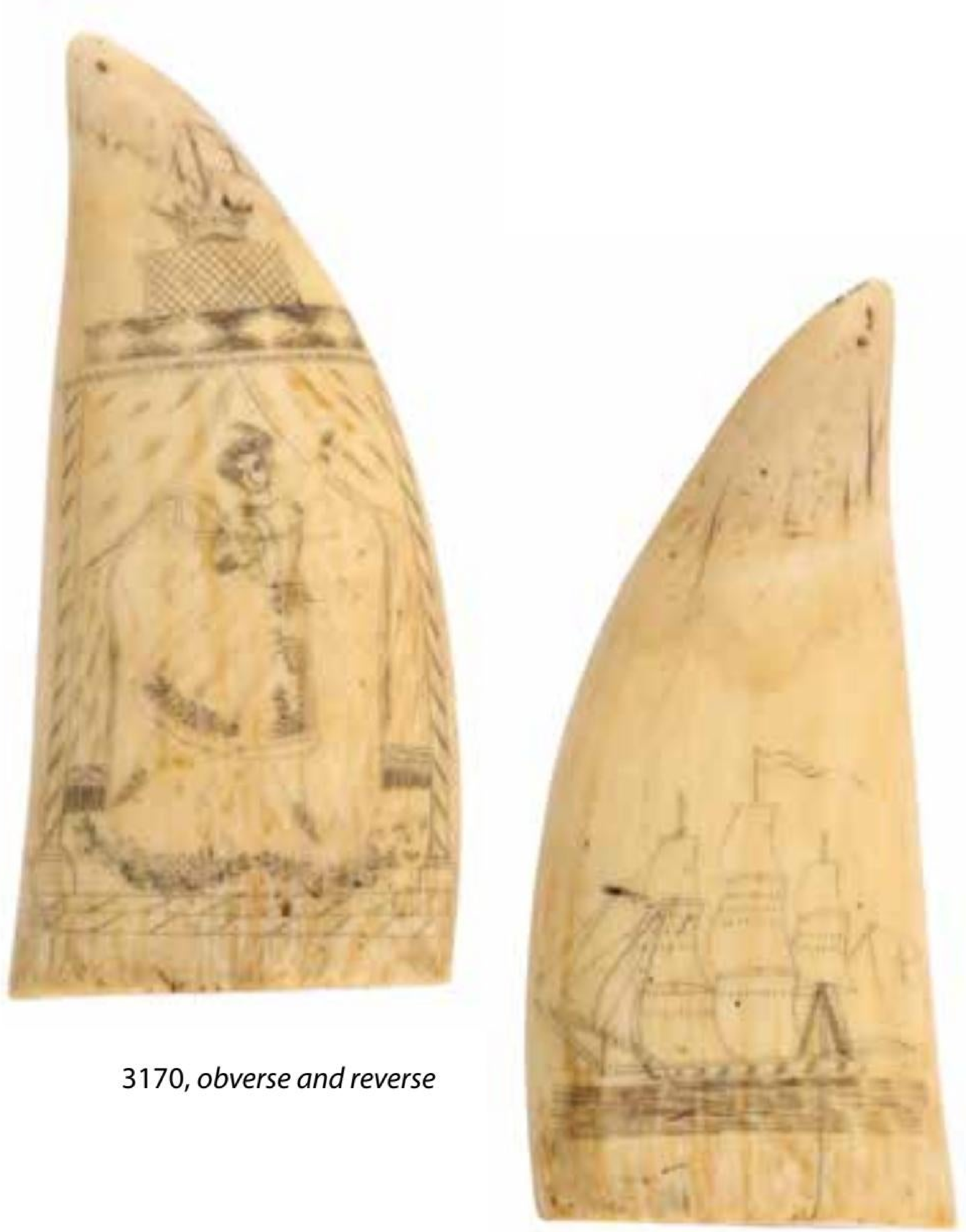


3169, *obverse and reverse*

3169. **SCRIMSHAW WHALE'S TOOTH WITH WHALING SCENE**
19th Century
Obverse depicts two whaleships and four whaleboats chasing a sperm whale. Reverse depicts a ship in stormy seas. Length 6.25".
3,500/5,000

3170. **SCRIMSHAW WHALE'S TOOTH**
19th Century
Obverse depicts a full-length portrait of a woman on stage. Reverse depicts a three-masted ship. Length 6.25".
1,000/1,500



3170, *obverse and reverse*

3171. **POLYCHROME SCRIMSHAW WHALE'S TOOTH WITH SHIP PORTRAIT**
Last Quarter of the 19th Century
Length 6.5". 1,500/2,500

Provenance:
The Thomas Mittler Scrimshaw Collection.

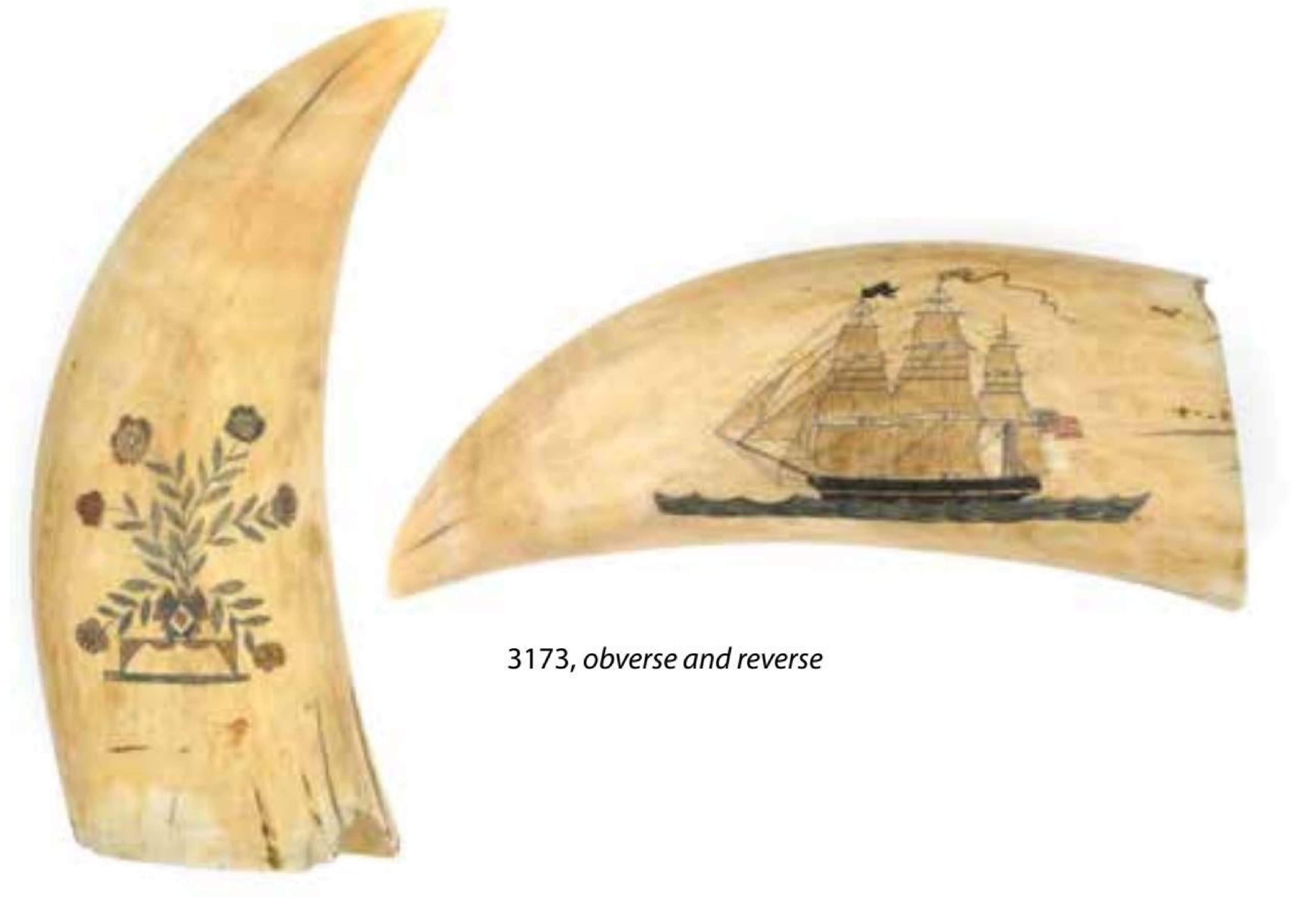
3172. **SCRIMSHAW WHALE'S TOOTH WITH VIEWS OF THREE-MASTED SHIPS**
19th Century
Obverse with one off a lighthouse and reverse with one under full sail. Length 6.75". 2,500/3,000

3173. VIBRANTLY POLYCHROME SCRIMSHAW WHALE'S TOOTH

Mid-19th Century

Obverse depicts an American three-masted ship flying a long red streamer with blue stars from the mainmast and a black swallowtail from the foremast. Black hull with figural figurehead, white boot stripe and red gunports. Vivid blue water. Reverse depicts a flower with multicolored leaves and blossoms. Length 6". 6,000/8,000

Provenance:
Barbara Johnson Whaling Collection.
A Scrimshaw Collection Originating on Nantucket Island.
Current consignor.



3173, *obverse and reverse*

3174. SCRIMSHAW WHALE'S TOOTH BY THE EAGLE PORTRAITIST

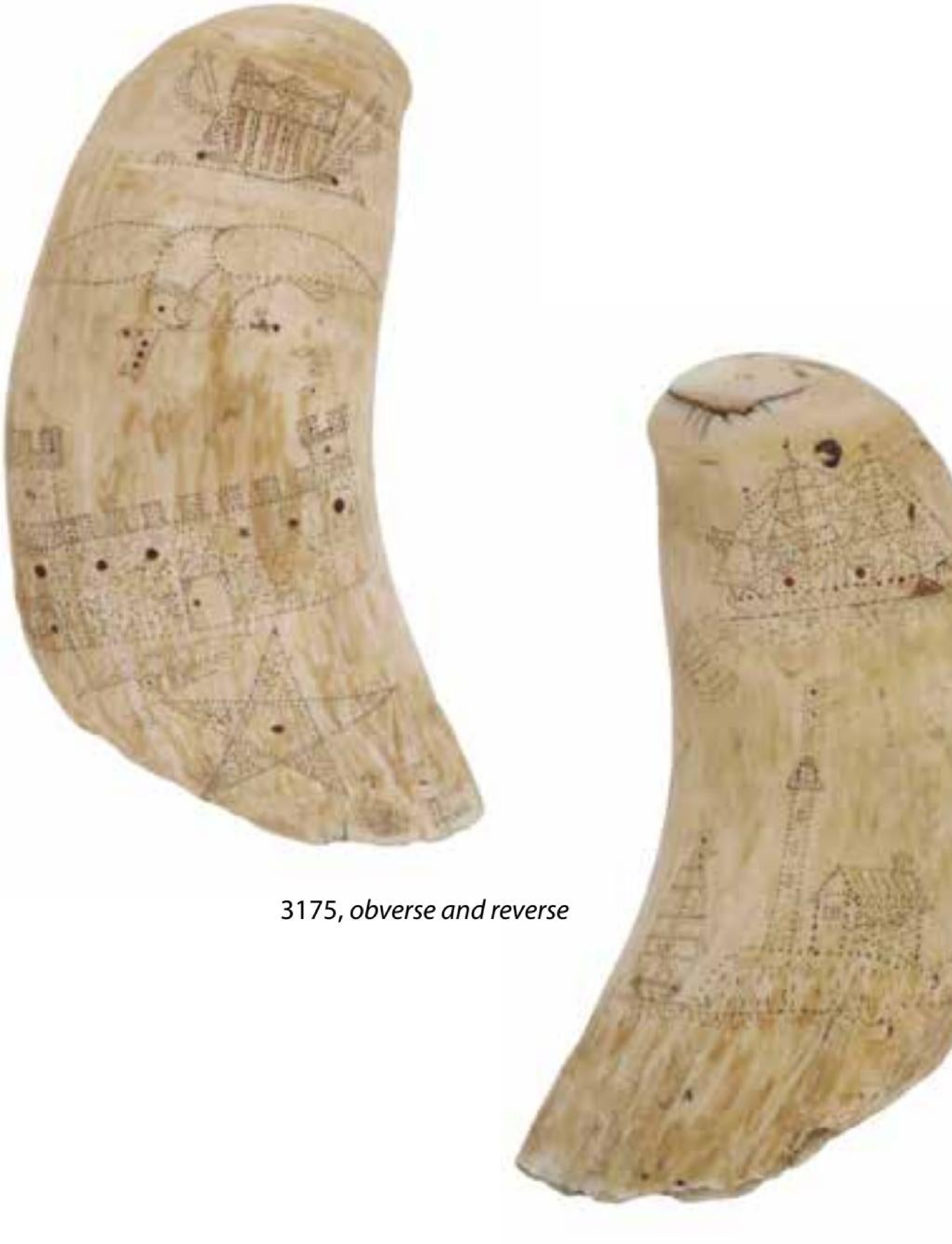
Mid-19th Century

Obverse depicts an eagle with a banner, Liberty shield, olive branches and arrows. Reverse with portrait of a young lady. Both images contained within decorative frames. Length 6.25". 1,000/1,500

3175. POLYCHROME SCRIMSHAW WHALE'S TOOTH WITH PATRIOTIC IMAGERY

19th Century

Obverse with three eagles, two of which are clutching a flag or pennant on a pole, interspersed with a Union shield flanked by spearhead flagpoles and cannons, a crenelated American fortress, and a five-pointed star. Reverse with a brigantine and a scene of a ship passing an island lighthouse. Image of a lady's knee and garter on edge. Executed primarily in pinpoint, some elements deeply stippled and filled with red sealing wax. Length 6.5". 1,200/1,800



3175, *obverse and reverse*

3176. POLYCHROME SCRIMSHAW WHALE'S TOOTH WITH PORTRAITS OF WOMEN

19th Century

Obverse depicts a young woman wearing a red and black checked dress seated in a Windsor chair. Reverse with a bust portrait of a woman wearing a hat. Images of potted plants on edges. Length 7.25". 3,000/4,000

Provenance:
Affiliated Auctions, Tallahassee, Florida, February 2, 2017, Lot #4165.

3177. **INLAID MAHOGANY DRESSER BOX**
Mid-19th Century
Inlaid with marine ivory diamonds and vacant plaques, and exotic wood quarter-fan and line inlay. Hinged lid with fold-out mirror on interior. Fitted with a lift-out tray. Height 4.75". Width 14". Depth 7.5". 1,200/1,800

Provenance:
The Coffin family, Nantucket, Massachusetts.

3178. **FINE MODEL OF A WHALING LONGBOAT**
First Half of the 20th Century
Excellent old paint showing fine patina. Nicely detailed with spars, oars, an accurate loggerhead, sails, etc. Length 22.25". 500/1,000

3179. **WHALEBONE AND WHALE IVORY SWIFT**
19th Century
Elaborately pierced and carved staves. Nicely turned finial and ball clamp with red sealing wax banding. Length 18.5". 800/1,200

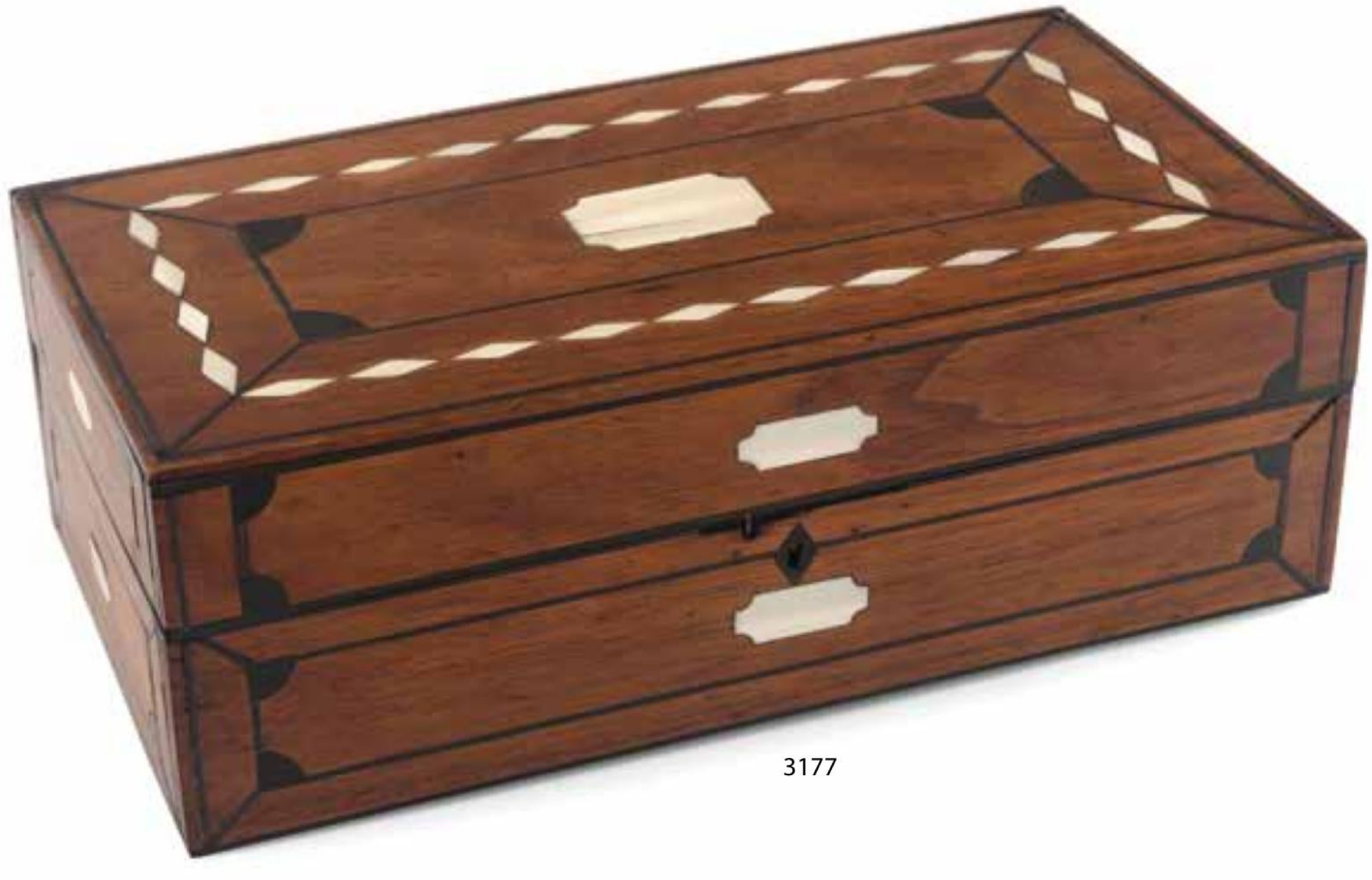
3180. **SCRIMSHAW BALEEN DITTY BOX**
Second Quarter of the 19th Century
Top of lid with floral designs around a circular aperture (once set with a mirror that is now missing). Scalloped lip with geometric and floral designs. Box wrapped with scene of a stately residence flanked by trees. Shaped fingers held in place with thread. Interior of lid with paper lining inscribed in ink "Mrs Ruth Remington 1838" and a verse, bordered by a decorative watercolor and gouache border. Height 3.25". Diameter 5.75". 500/1,000

Provenance:
Jeffrey and Francine Cohen Collection, Richard A. Bourne Company, Hyannis, Massachusetts, July 31, 1989, Lot #182.

3181. **BEAUTIFULLY CARVED ROLLING PIN**
19th Century
Lignum vitae roller with walrus ivory caps and acorn-form handles. Length 16". 800/1,200

Provenance:
Private Collection, Maine.

3182. **WOODEN SPERM WHALE STAMP**
In the style of a logbook stamp. Length 1.75". 500/1,000



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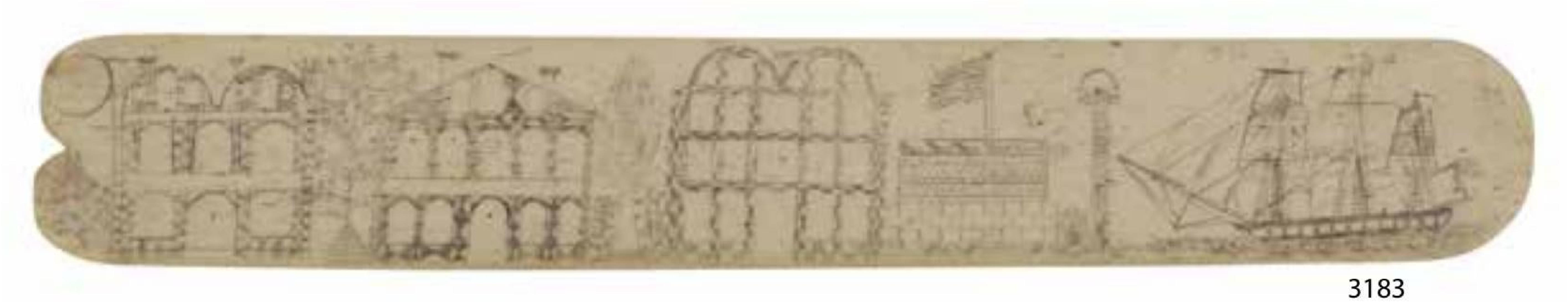

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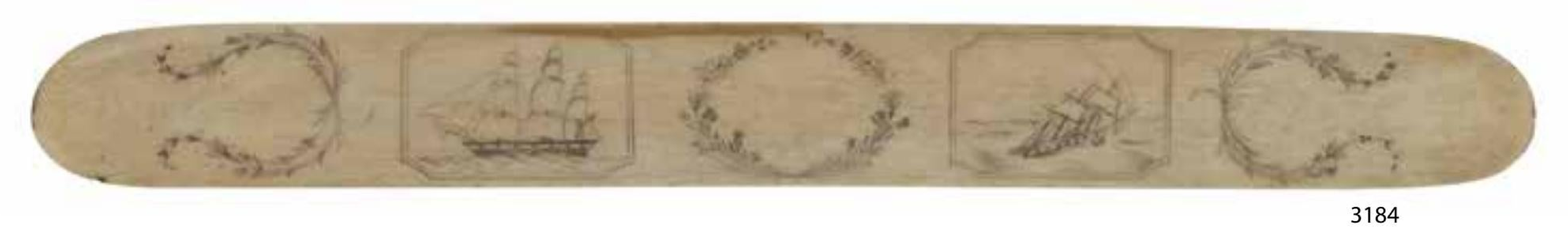
3183. **SCRIMSHAW WHALEBONE BUSK**
19th Century
Depicts three arcaded buildings, trees, a fort flying an American flag, and a ship. Length 12.75". Width 1.875". 1,000/1,500

Provenance:
Nina Hellman Antiques, Nantucket, Massachusetts.



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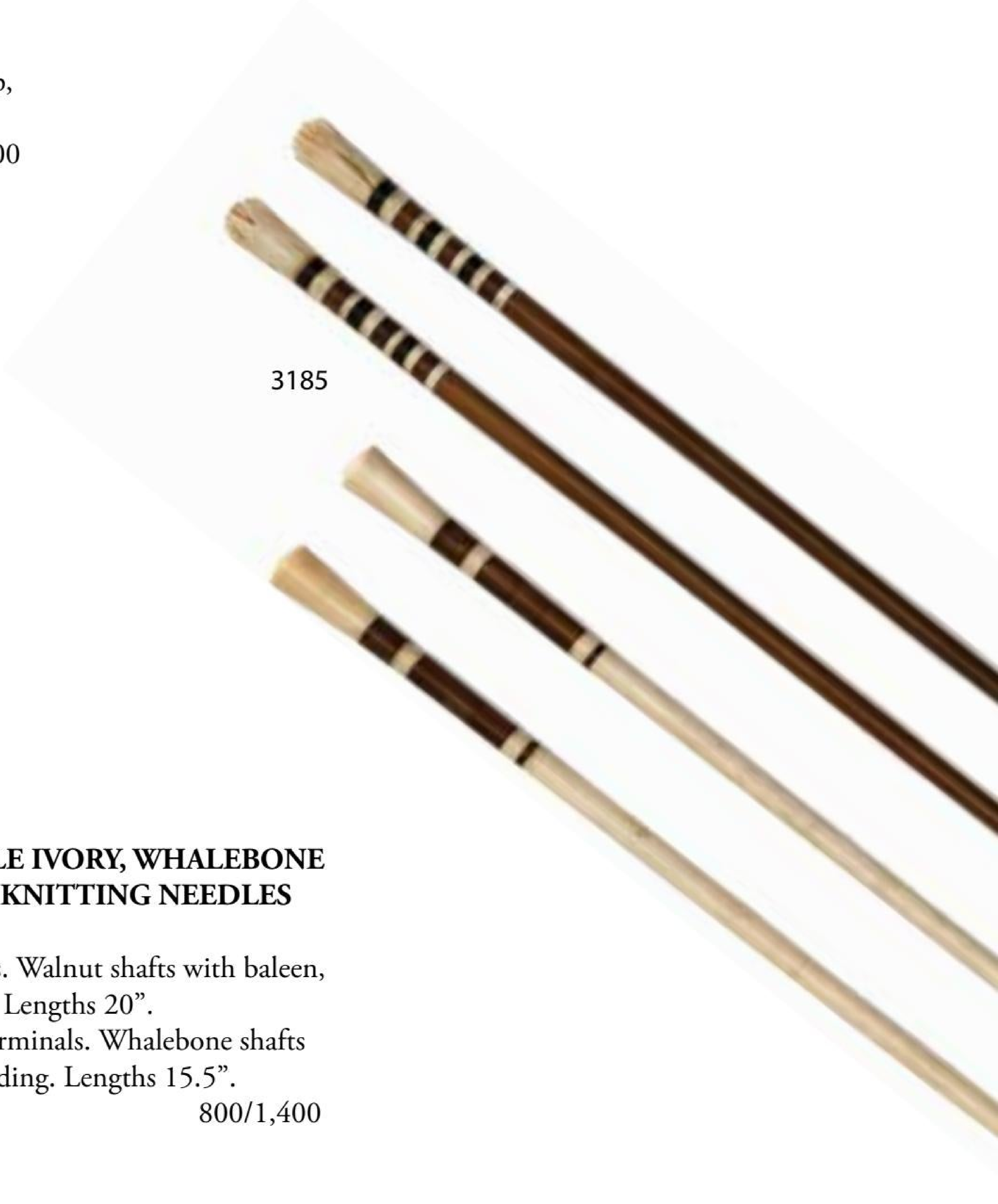
3184. **SCRIMSHAW WHALEBONE BUSK**
19th Century
Two octagonal medallions, each depicting a three-masted ship, flank a central floral wreath. Lyre-form floral garlands at each end. Length 14.5". Width 1.625". 1,000/1,500

Provenance:
Nina Hellman Antiques, Nantucket, Massachusetts.



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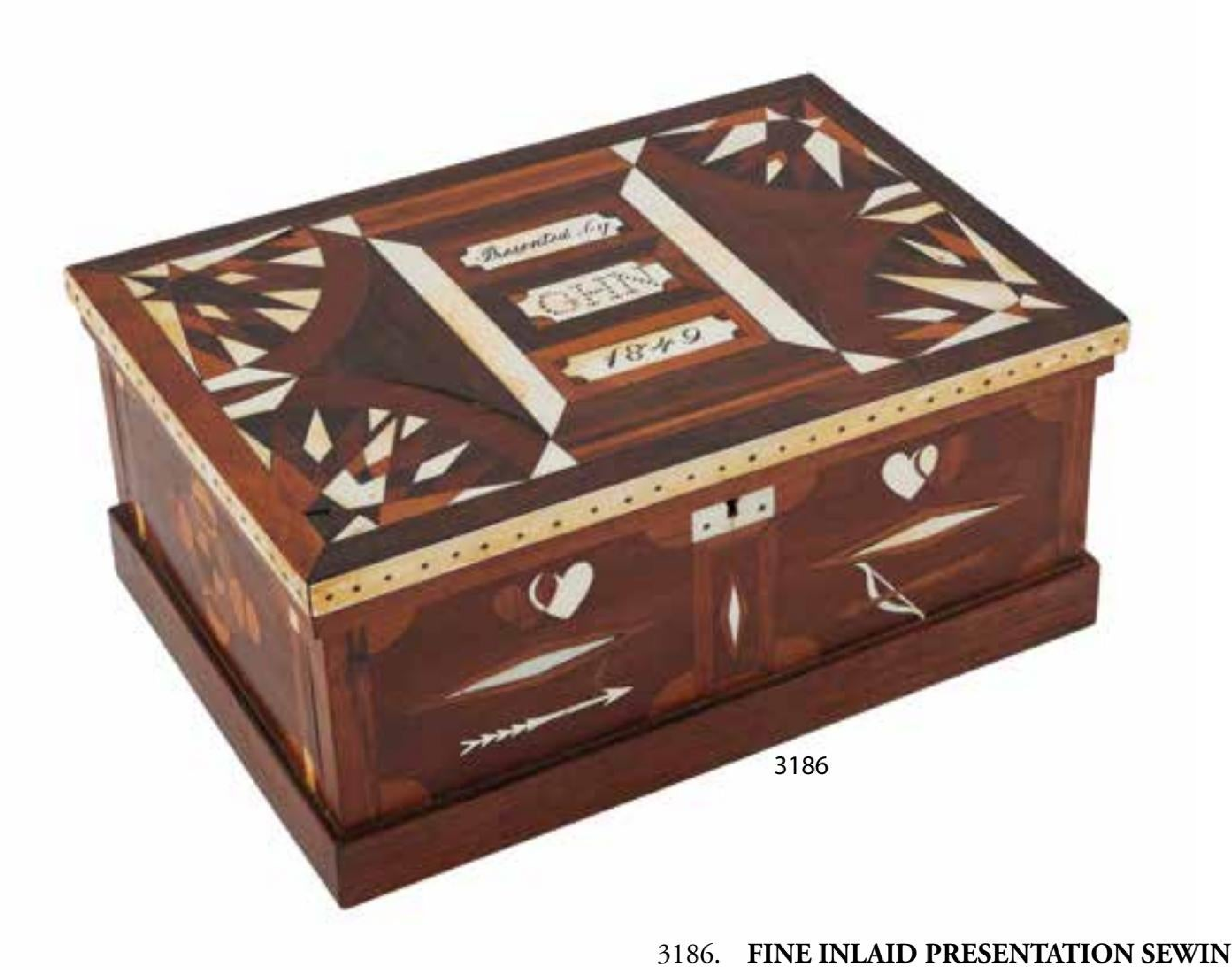
3185. **TWO PAIRS OF WHALE IVORY, WHALEBONE AND EXOTIC WOOD KNITTING NEEDLES**
19th Century
1) Carved ivory terminals. Walnut shafts with baleen, wood and ivory banding. Lengths 20".
2) Simple turned ivory terminals. Whalebone shafts with wood and ivory banding. Lengths 15.5".
800/1,400



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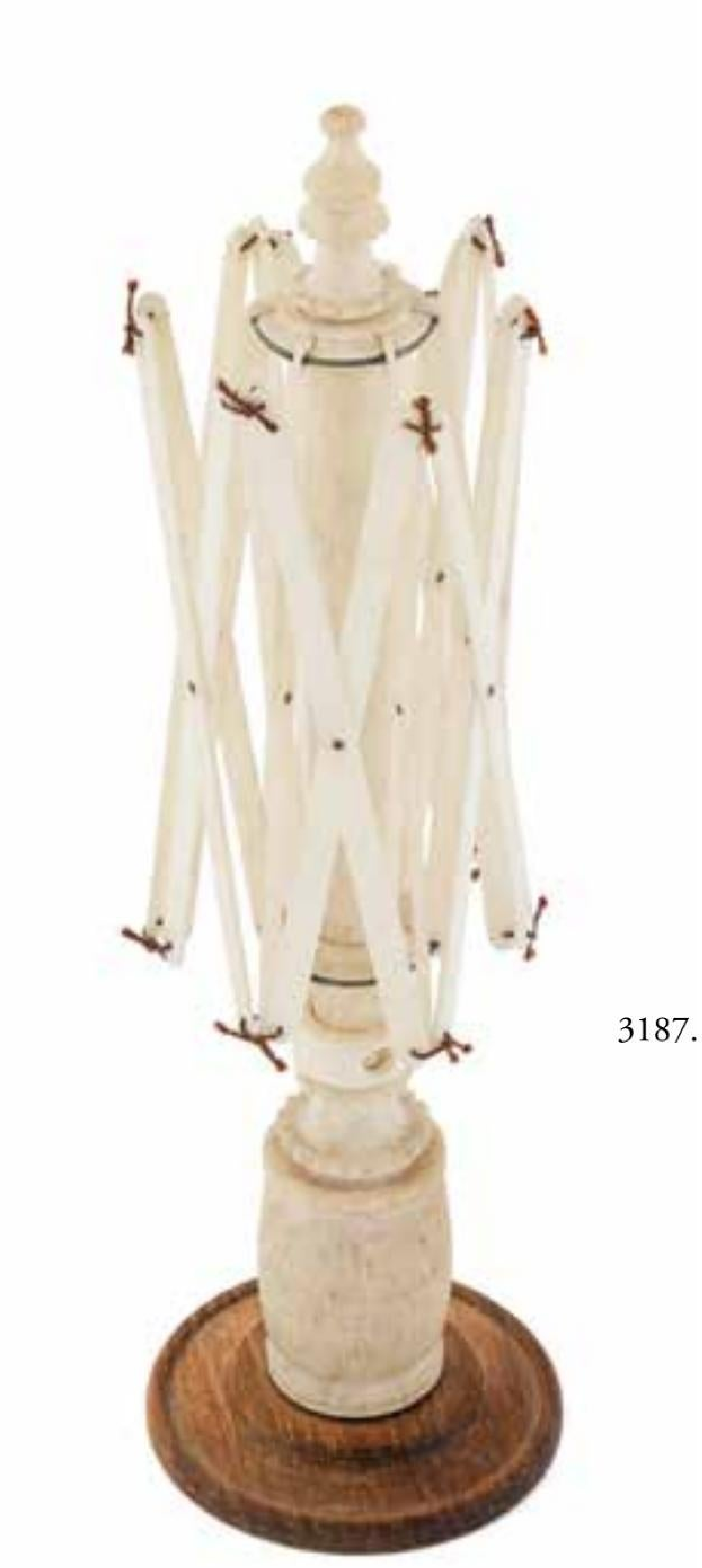
3186. **FINE INLAID PRESENTATION SEWING BOX**
Dated 1849
Mahogany box with ivory and multicolored exotic wood inlay. Hinged lid with quartered starbursts at the corners, the patterns slightly varying, and two ivory panels flanking three engraved ivory plaques. Upper plaque with "Presented by" in script lettering, central plaque with "GHN" in pinpoint lettering, and lower plaque with "1849" in matching script lettering. Edges of lid trimmed in ivory panels affixed with pins. Front of box with an ivory escutcheon, and ivory and exotic wood concentric diamonds, bows and arrows, and a particularly lovely pair of intersecting hearts. One side with an exotic wood design of intersecting, concentric and quartered circles, and ivory and wood banding. Other side with an exotic wood bull's-eye pattern and thin ivory banding. Rear with narrow checkered wood banding along top edge. Interior of lid with three exotic wood moldings framing mirror glass. Checkered ivory and wood banding along perimeter of base interior. Fitted with lift-out tray. Height 4.75". Width 9.75". Depth 6". 1,500/2,000



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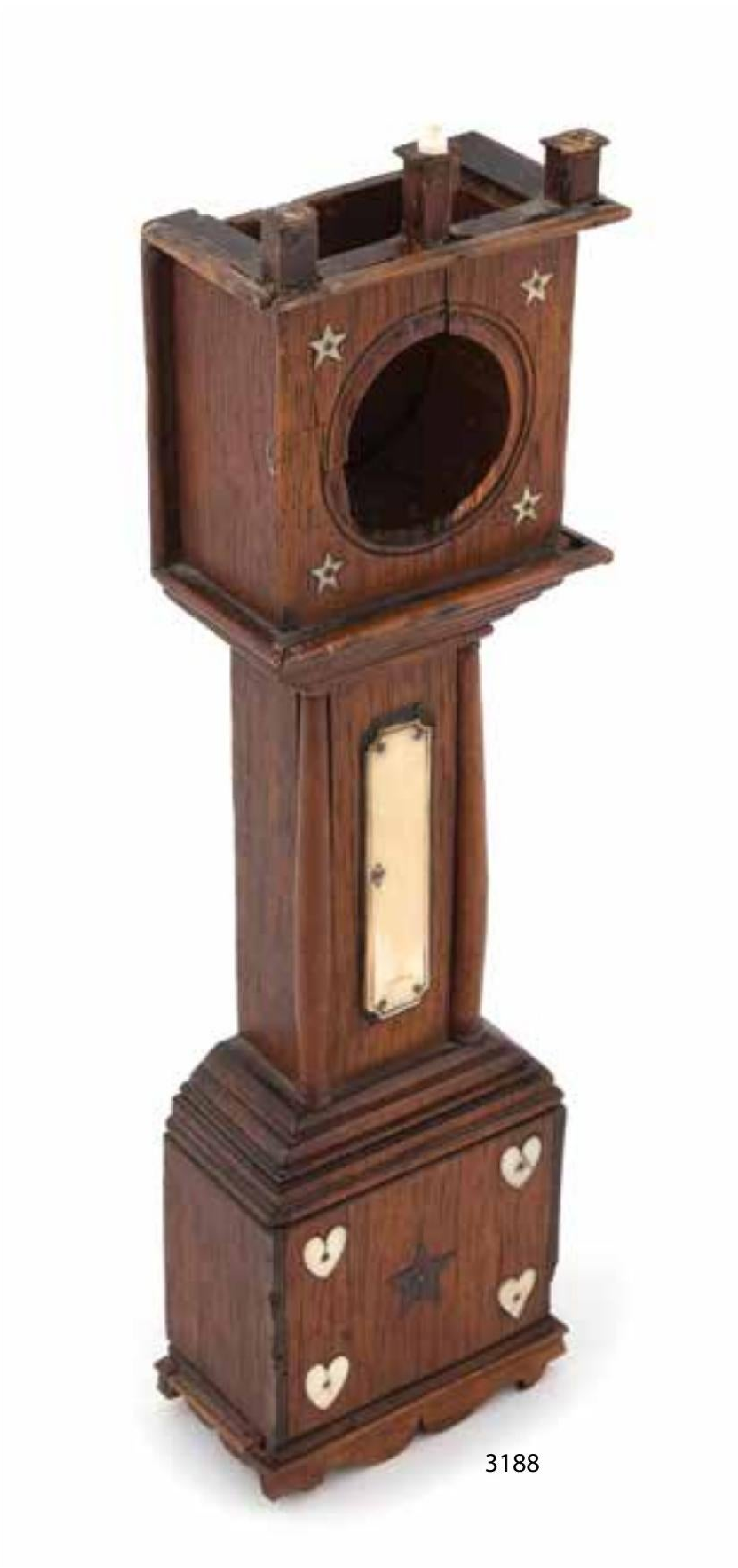
3187. **MINIATURE SWIFT**
19th Century
Set atop a turned wooden foot. Whalebone base carved as a whale oil barrel. Shaft topped with a carved and turned finial. Cage and adjustment collar probably ivory. Height 8.25". 500/800



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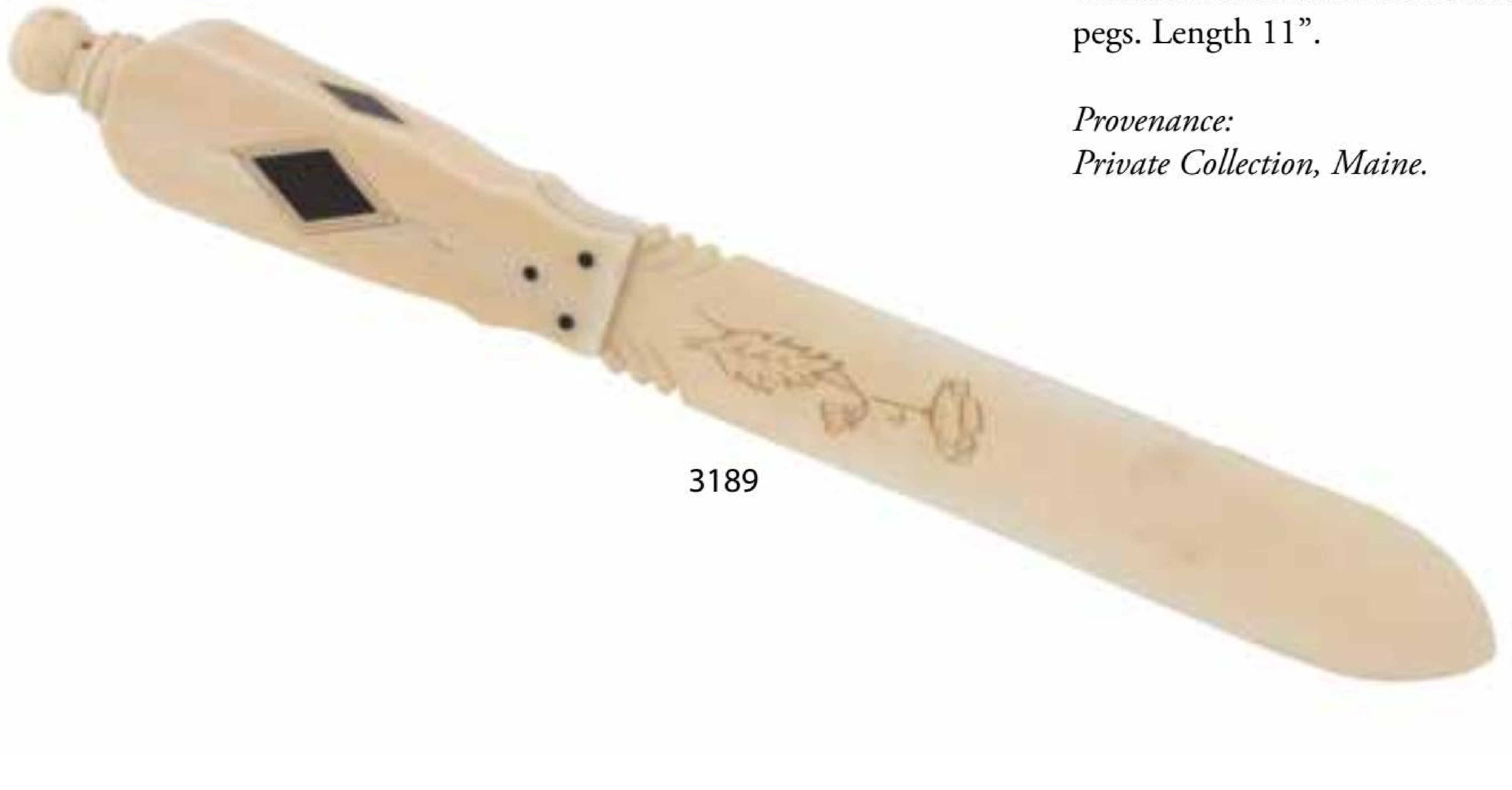
3188. **WHALEMAN-MADE WATCH HUTCH IN THE FORM OF A TALL-CASE CLOCK**
Second Quarter of the 19th Century
Walnut case with whale ivory finials, inlaid stars on bonnet and hearts on base. Base also with an inlaid star, possibly baleen or exotic wood. Trunk with a whalebone panel simulating a pendulum door. Height 13.75". 3,000/5,000

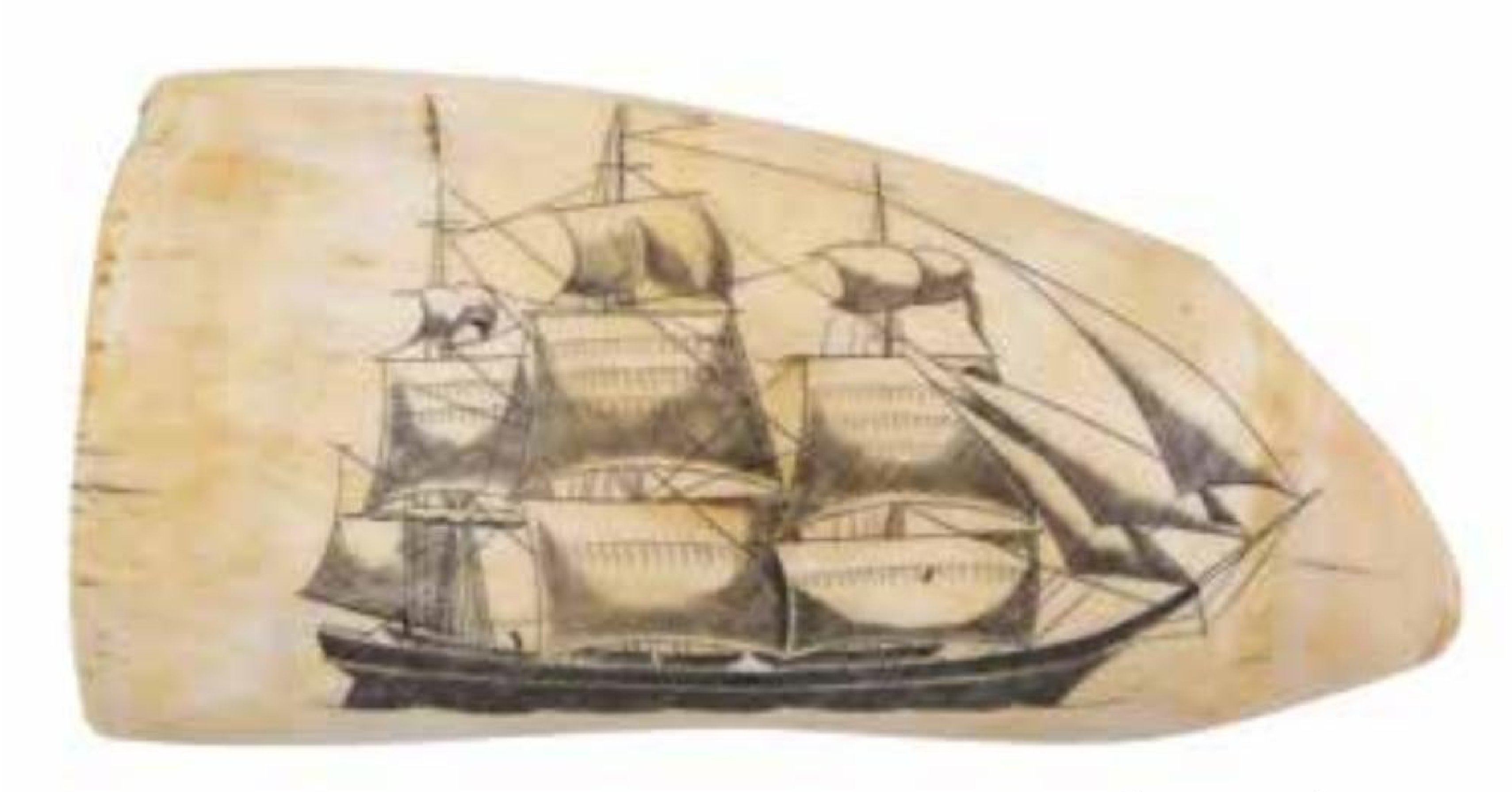
Illustrated:
Scrimshaw and Scrimshanders, Whales and Whalemen *by E. Norman Flayderman (New Milford, Ct.: N. Flayderman & Co., Inc., 1972), p. 211.*



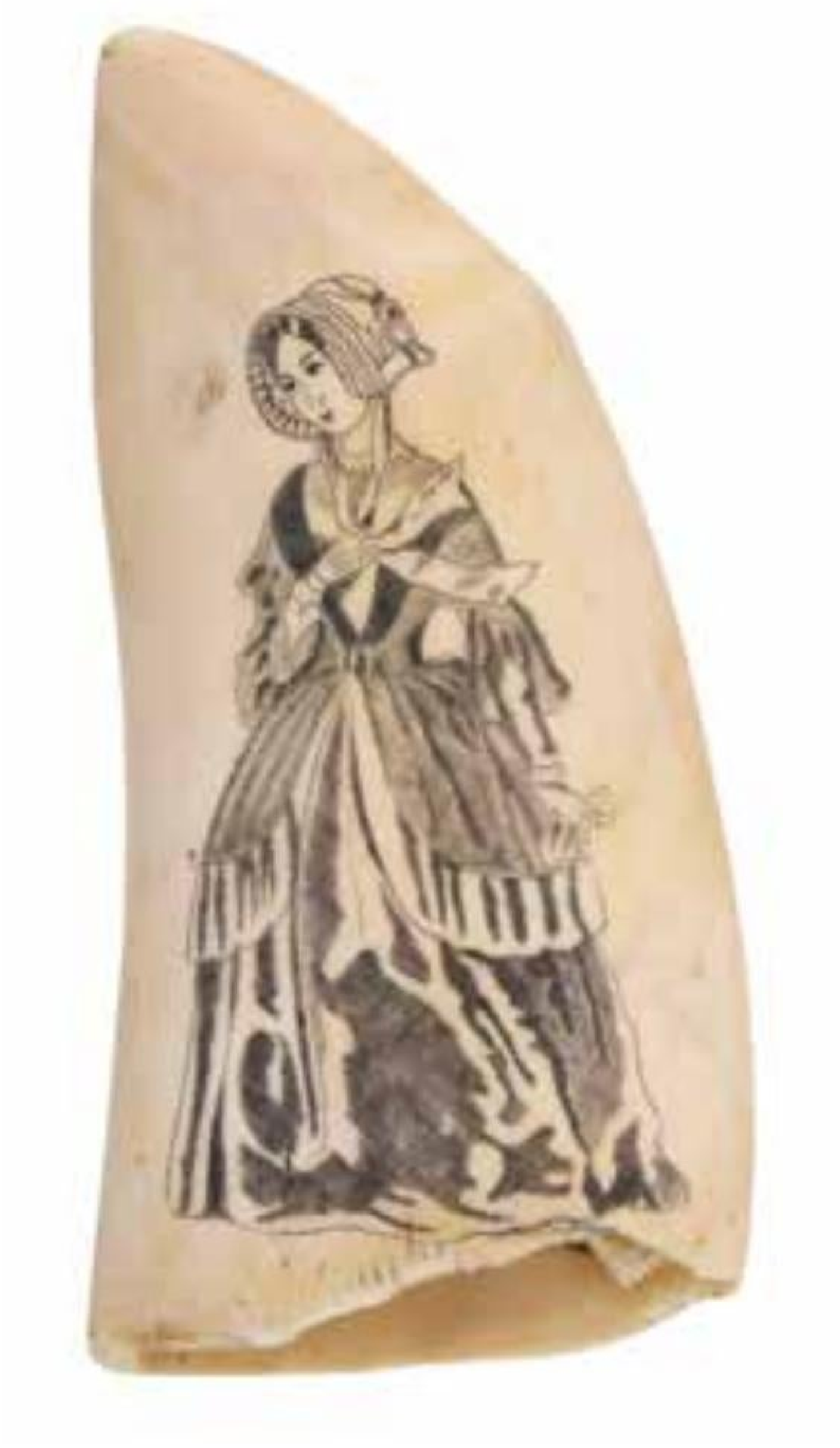
3189

3189. **SCRIMSHAW MARINE IVORY LETTER OPENER**
19th Century
Carved in the form of a dagger. Blade engraved with floral and foliate designs. Walrus ivory handle inlaid with shell diamonds and attached to blade with ebony pegs. Length 11". 500/1,000

Provenance:
Private Collection, Maine.

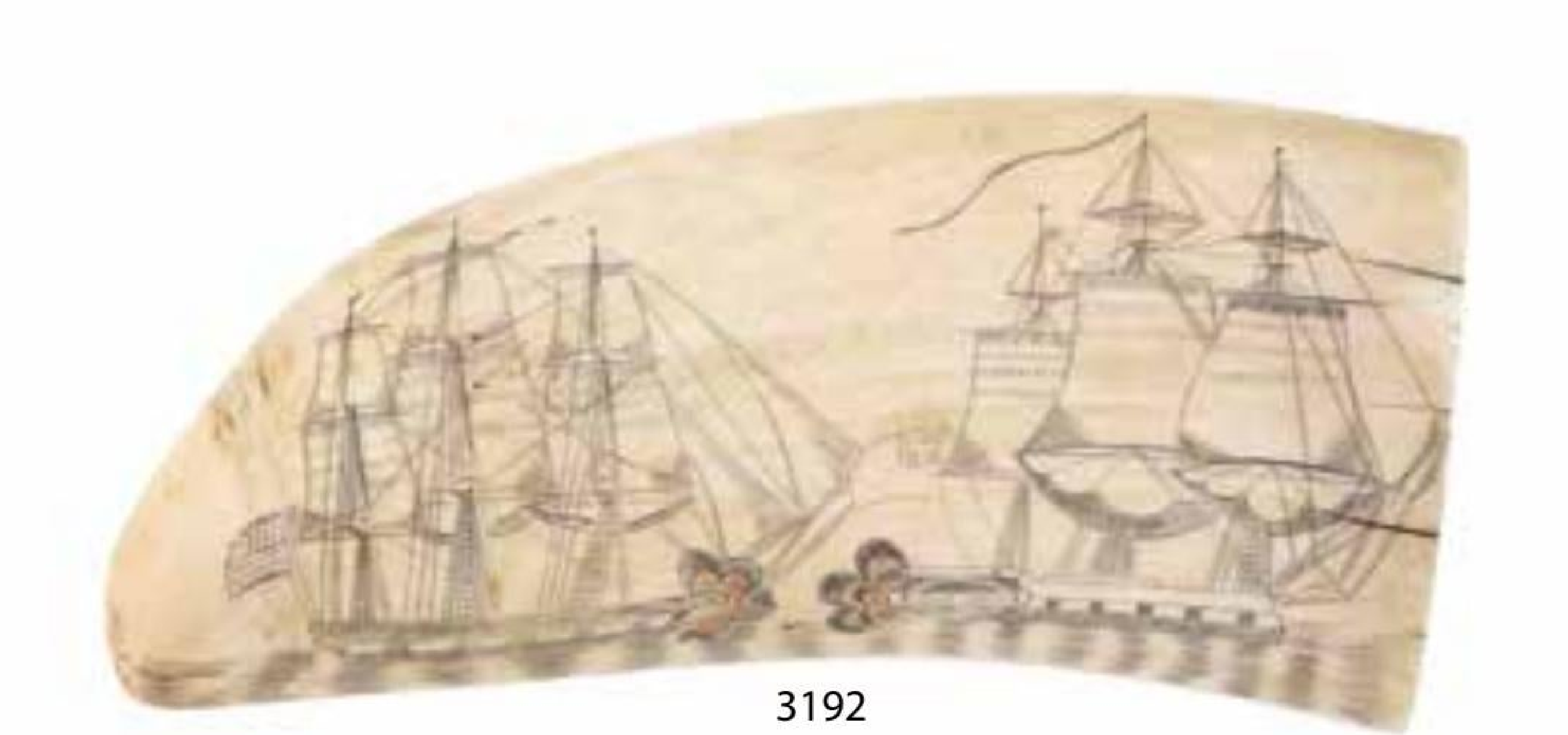


3190, *obverse and reverse*



3190. **SCRIMSHAW WHALE'S TOOTH WITH SHIP PORTRAIT**
19th Century
Obverse depicts a three-masted full-rigged ship. Reverse depicts a young woman wearing a bonnet and Victorian dress. Length 6". On wooden base. 2,500/3,500

3191. **POLYCHROME SCRIMSHAW WHALE'S TOOTH, POSSIBLY BY THE BANNER ENGRAVER**
19th Century
Nicely executed bust portrait of a woman wearing period dress beneath a furled banner. Leaves and berries at base. Length 5.5". 1,500/2,500

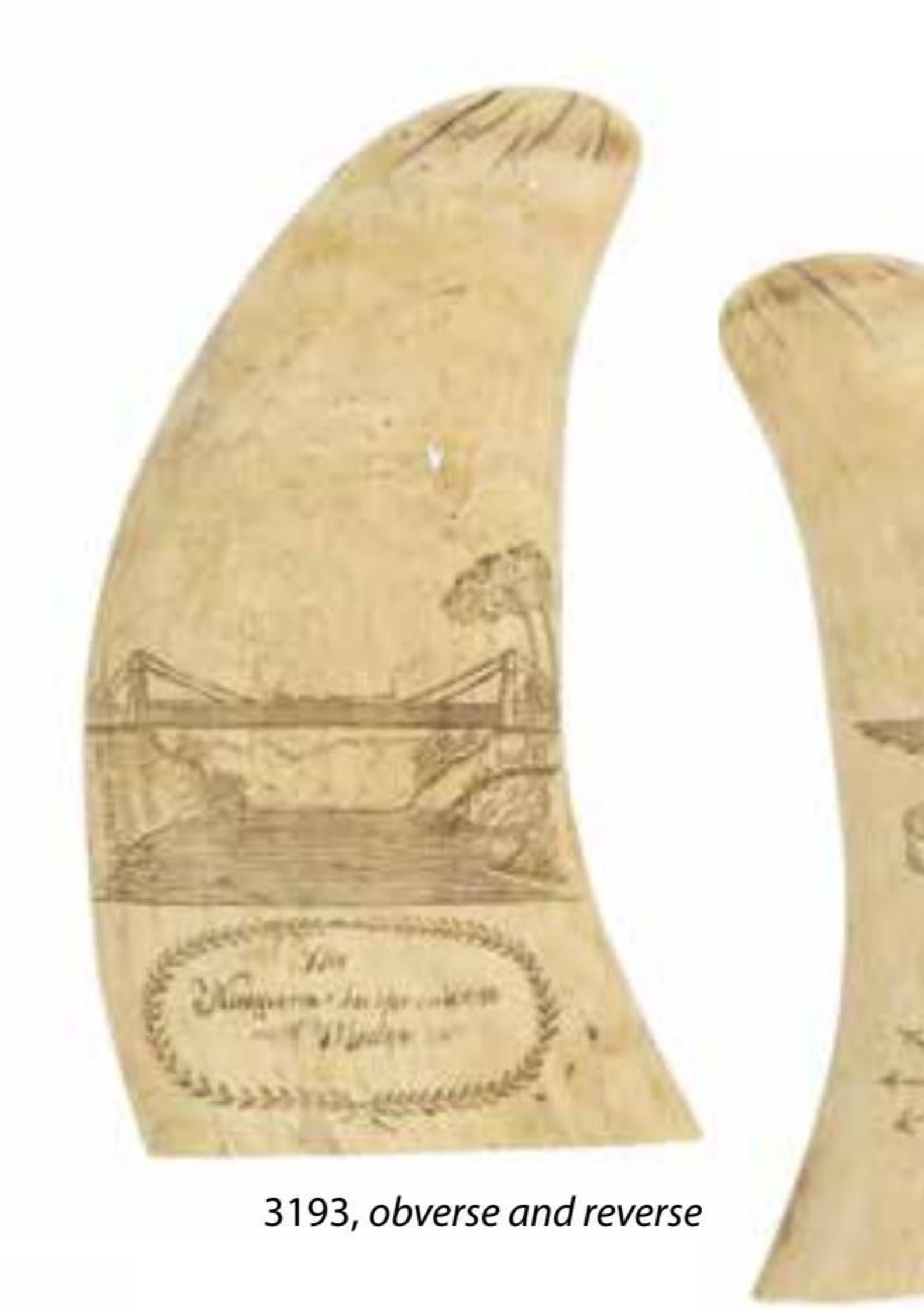


3192

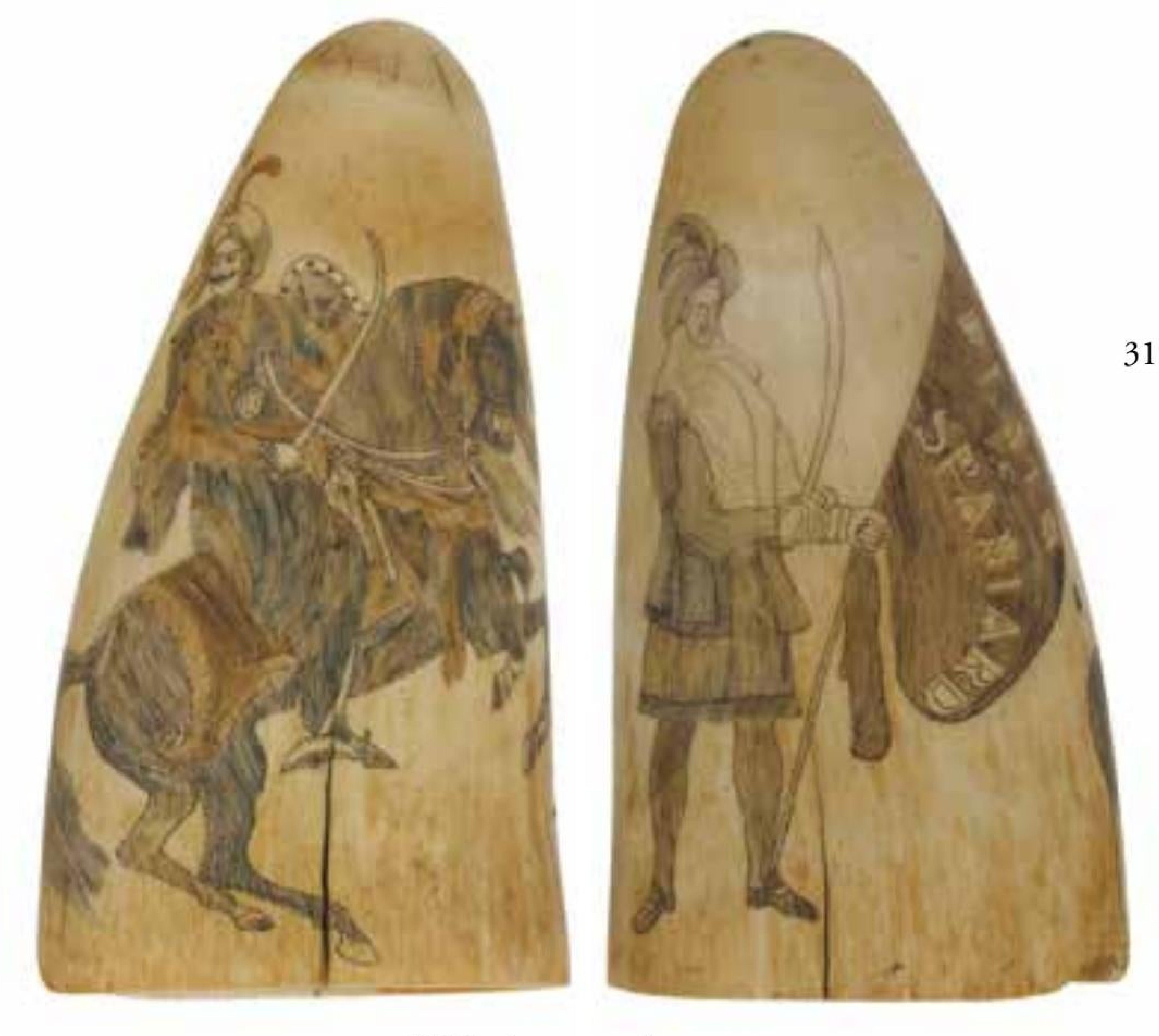
3192. **POLYCHROME SCRIMSHAW WHALE'S TOOTH DEPICTING AN ANGLO-AMERICAN NAVAL BATTLE**
19th Century
Both ships under fighting sail and flying their nation's flags off the stern and a long streamer from the mainmast. Billowing red and black cannon smoke at the bow of the American vessel and the stern of the British. Length 6". 2,000/3,000

Provenance:
A Long Island Estate Collection.

3193. **SCRIMSHAW WHALE'S TOOTH "THE NIAGARA SUSPENSION BRIDGE"**
America, Circa 1856
Obverse depicts a train crossing the Niagara Falls Suspension Bridge, the world's first working railway suspension bridge, which stood from 1855 to 1897, connecting Niagara Falls, Ontario to Niagara Falls, New York. Titled in script lettering below, framed within a foliate wreath. Image probably based on an N. Currier lithograph published in 1856. Reverse with a patriotic montage of a spread-wing eagle, an "E. Pluribus Unum" banner and a Liberty shield backed by arrows. Several elements, particularly the eagle and the stripes on the shield, with deep intaglio-style carving. Excellent details and fine mellow patina. Length 5". 2,000/3,000



3193, *obverse and reverse*



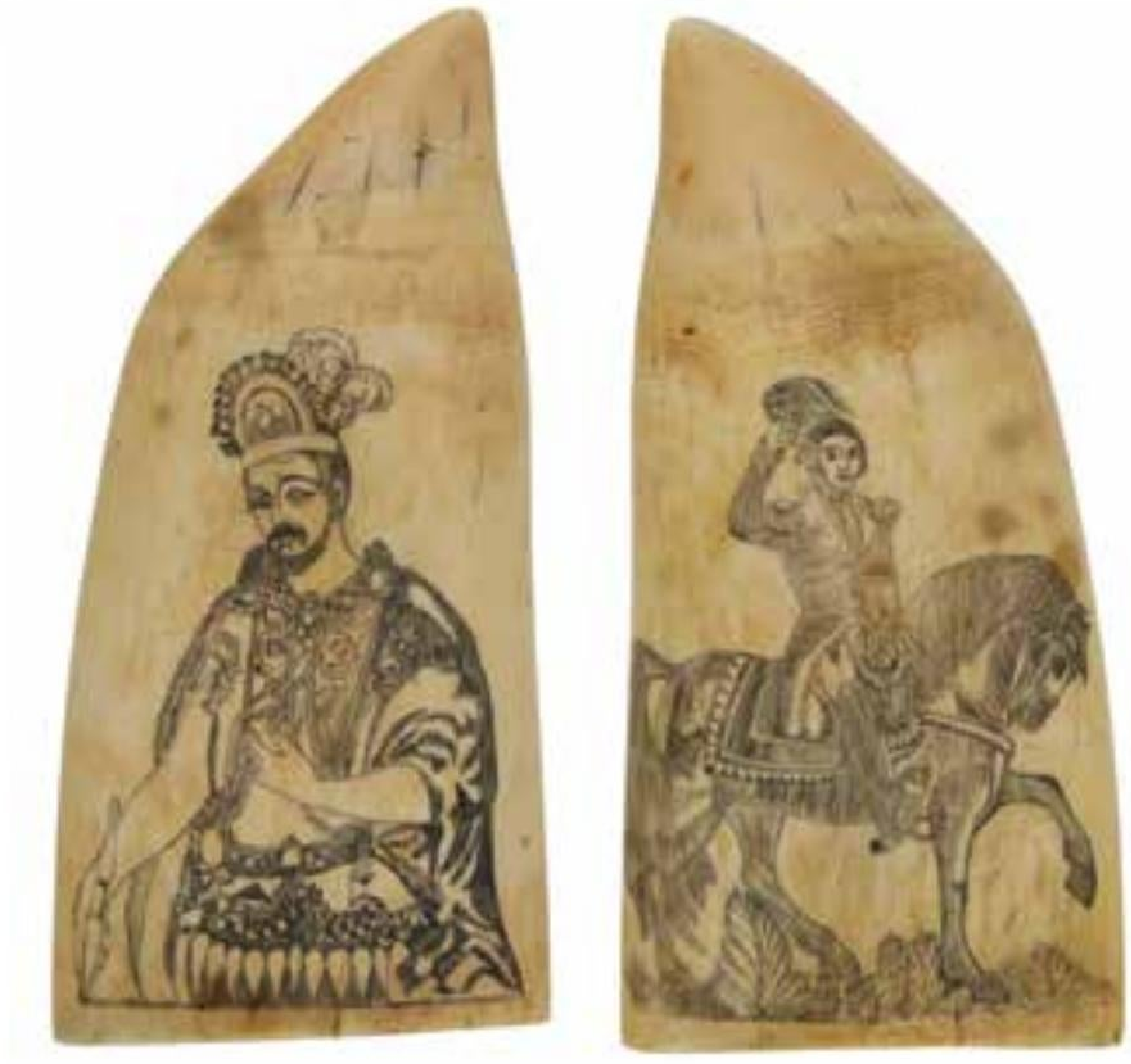
3194, *obverse and reverse*

3194. **POLYCHROME SCRIMSHAW WHALE'S TOOTH PERTAINING TO SOUTH AMERICAN INDEPENDENCE**
19th Century
Obverse depicts a man on horseback with saber and shield, probably Simon Bolivar. Reverse depicts a soldier holding a saber and a "Death to the Spaniard" flag. Length 6". 2,500/4,000

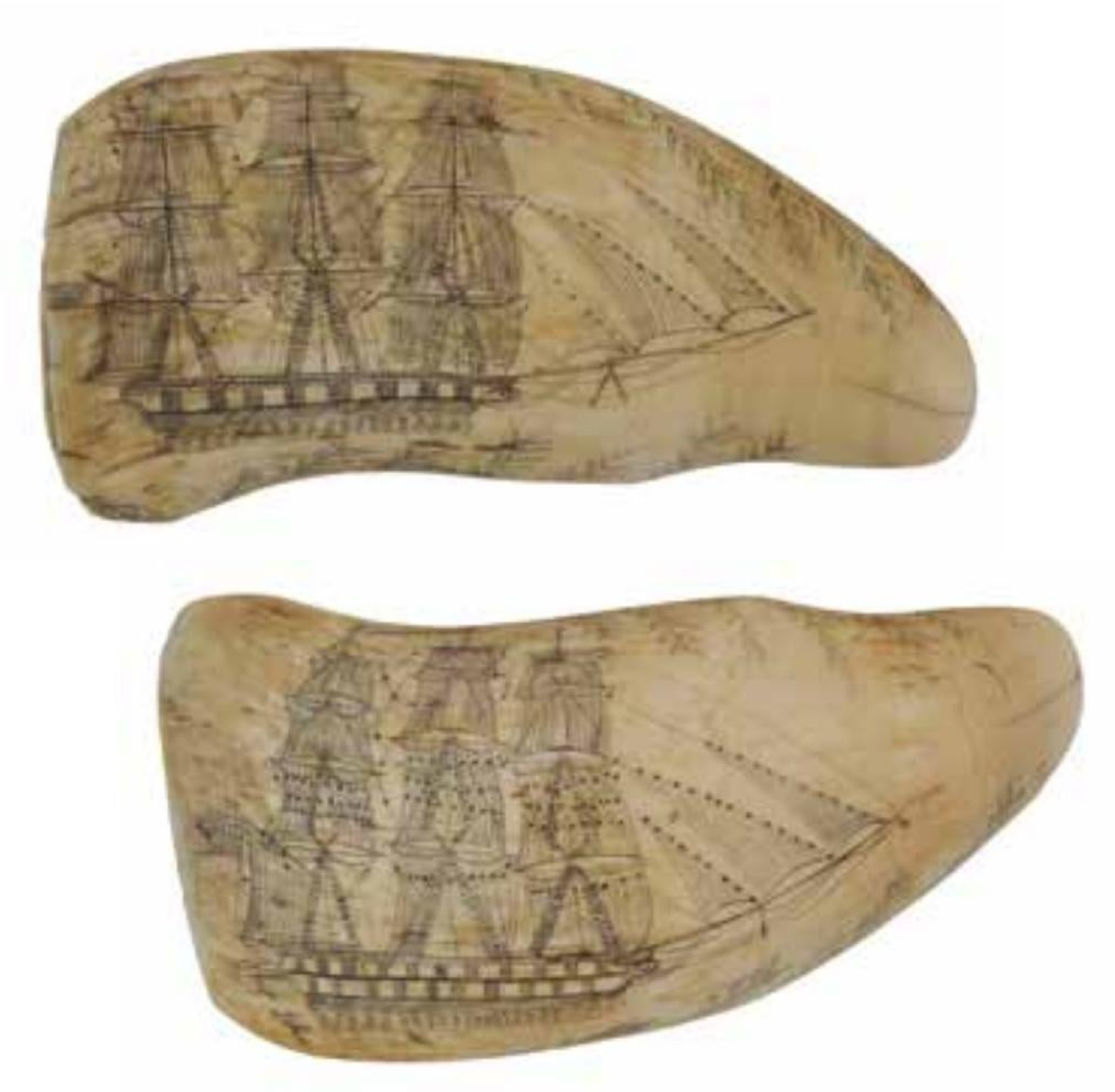
Provenance:
Tiller Antiques, Nantucket, Massachusetts.

3195. **SCRIMSHAW WHALE'S TOOTH WITH FIGURAL PORTRAITS**
19th Century
Obverse depicts George Washington on horseback. Reverse depicts a man in elaborate garb, possibly a Pacific island king. Length 5.75". 2,000/3,000

Provenance:
Nina Hellman Antiques, Nantucket, Massachusetts.



3195, *obverse and reverse*



3196, *obverse and reverse*

3196. SCRIMSHAW WHALE'S TOOTH DEPICTING AMERICAN SHIPS

19th Century

Obverse depicts a three-masted gunship, identified as "Ship John" in script lettering near the stern. Reverse depicts a three-masted ship. Foliate designs along the edge. Length 5.75". 5,000/7,000

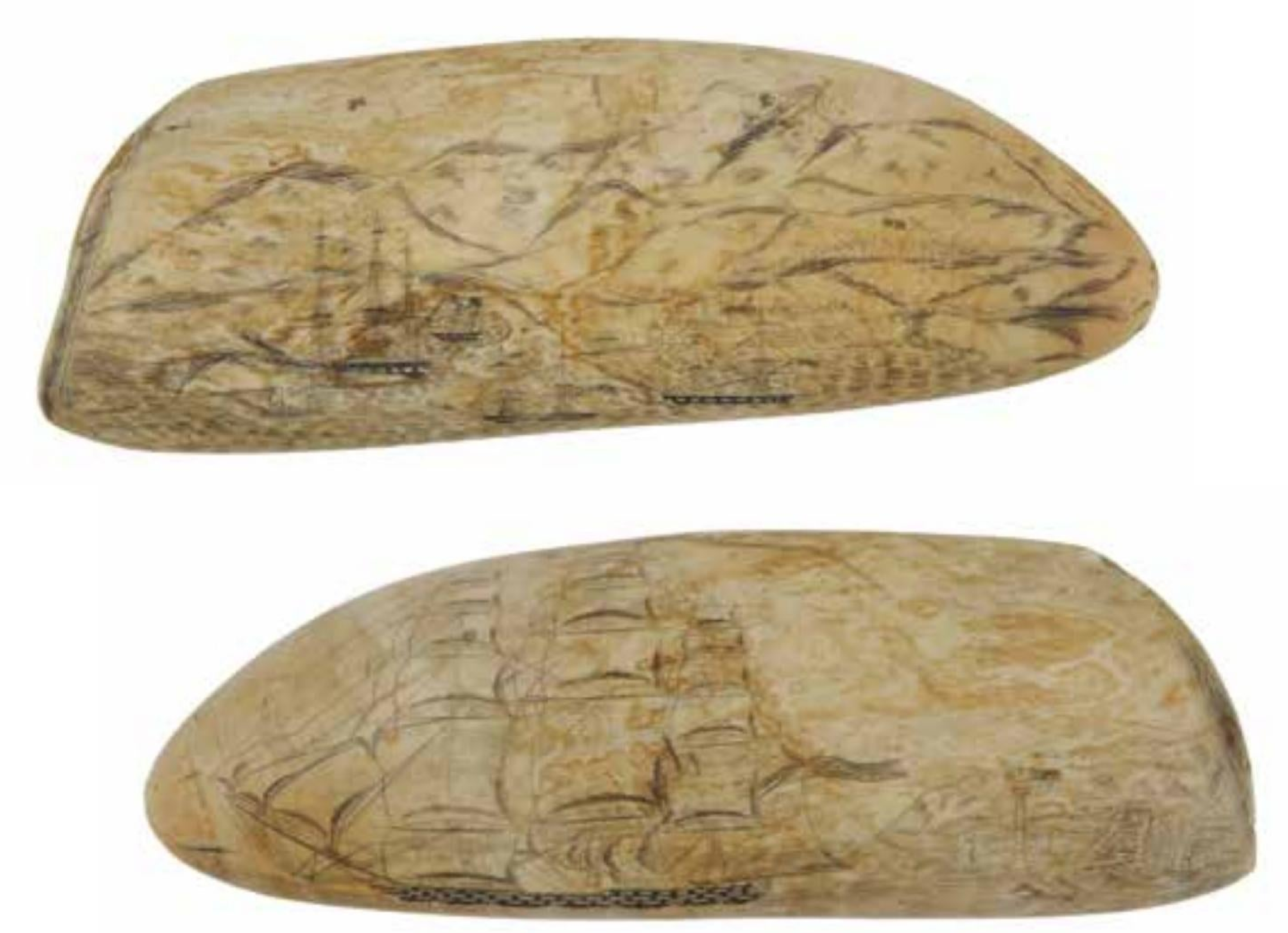
Provenance:
Northeast Auctions, Portsmouth, New Hampshire.

3197. LARGE SCRIMSHAW WHALE'S TOOTH

19th Century

Obverse depicts a three-masted three-decker flying a long pennant off the central mast and a British ensign off the stern. Lower sails with tiny detailed reef points. Reverse depicts a mountainous coastline, buildings and four ships within or approaching the harbor. Ships on both sides with incised hulls. Nice patina. Length 8.5". 4,000/6,000

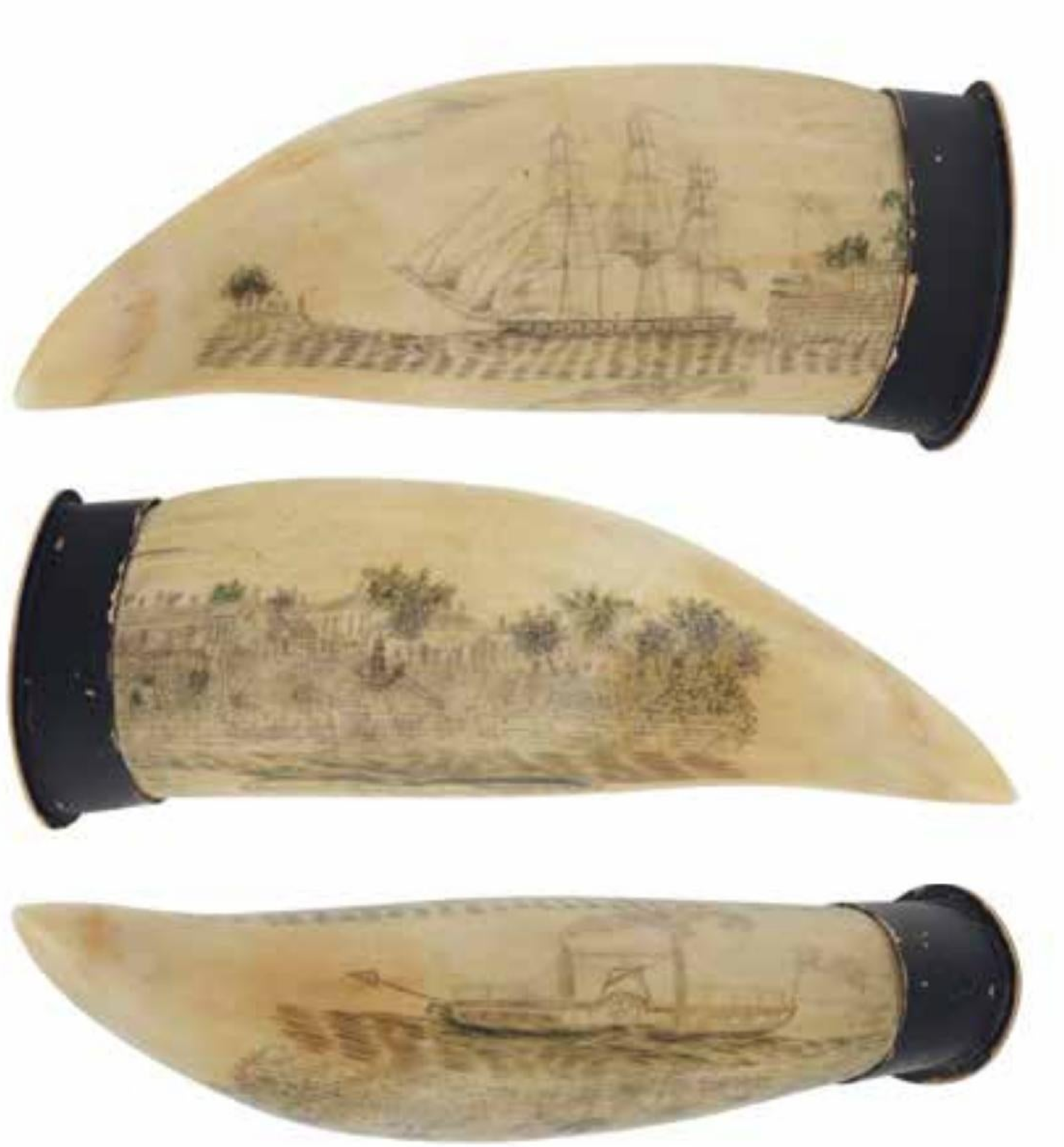
Provenance:
Sylvia Antiques, Nantucket, Massachusetts.



3197, *obverse and reverse*

3198. **POLYCHROME SCRIMSHAW WHALE'S TOOTH WITH COASTAL SCENES**
19th Century
Obverse depicts an American three-masted ship with a lighthouse and keeper's house off her bow and an American fort off her stern. Reverse depicts a small coastal village. Image of an American-flagged side-wheel steamship on edge. Length 7.5". Fitted on an old brass base. 5,000/7,000

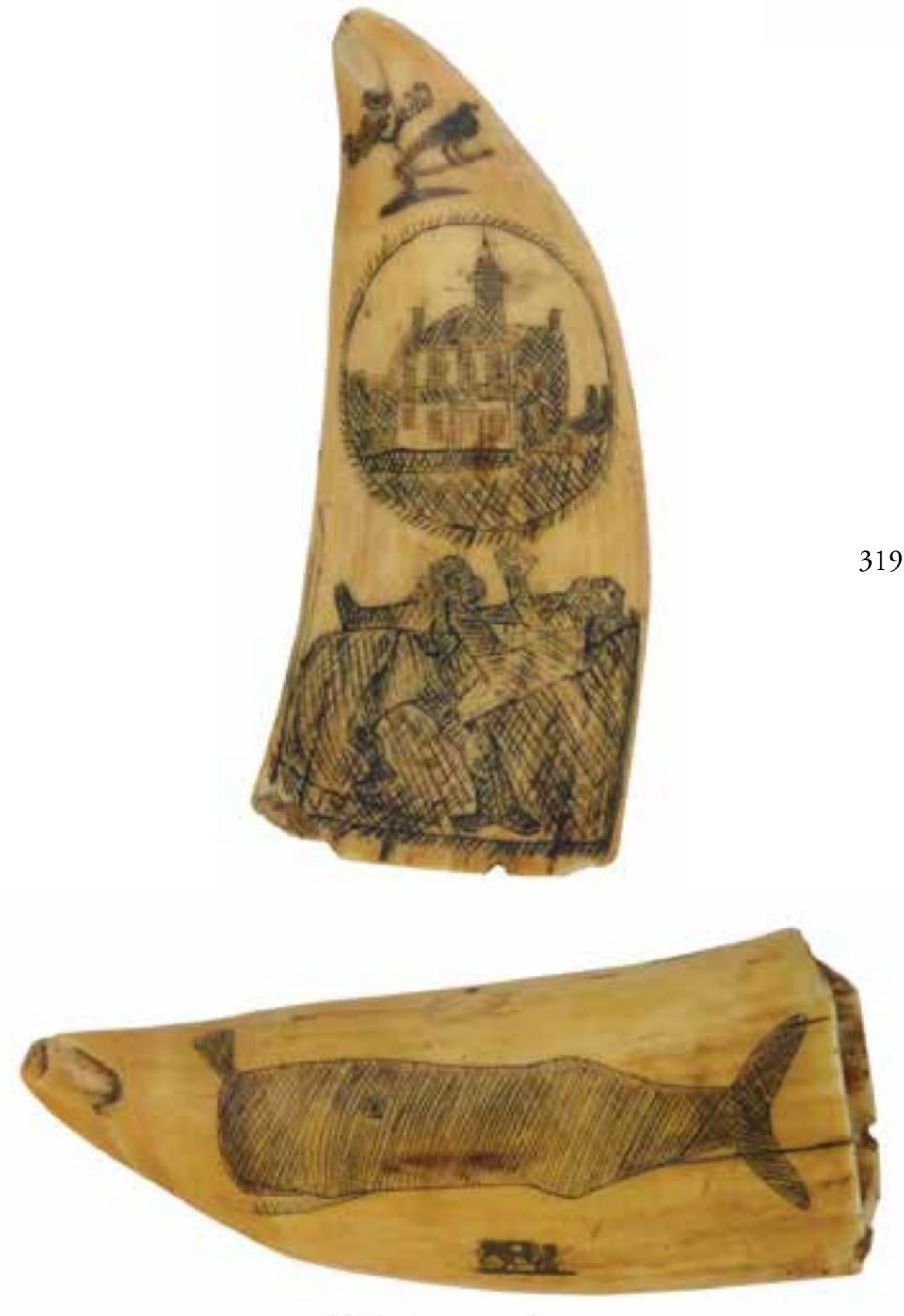
Provenance:
Nina Hellman Antiques, Nantucket, Massachusetts.



3198, *obverse and reverse*

3199. **SCRIMSHAW WHALE'S TOOTH WITH FIGHTING SCENE**
19th Century
Obverse depicts a bird on a branch, a medallion portrait of the Seamen's Bethel, and two figures engaged in a fight. Reverse depicts a spouting sperm whale and a tiny stagecoach. Length 5.5". 2,000/3,000

Provenance:
David Weston Antiques.



3199, *obverse and reverse*

3200. **SUBSTANTIAL WHALE IVORY AND BALEEN CANE**
19th Century
Deeply fluted octagonal capstick handle with inset onyx and gold band. Shaft comprised of whale ivory segments and baleen spacers. Metal ferrule. Length 32.5". 2,000/3,000

Provenance:
Private Collection, Maine.

3201. **WHALEBONE AND WHALE IVORY INLAID CANE**
19th Century
Ball handle inlaid with an 1875 coin and two rows of contrasting dots. Matching dot inlay at the top of the tapered shaft. Nickel ferrule. Length 37.5". 1,000/1,500

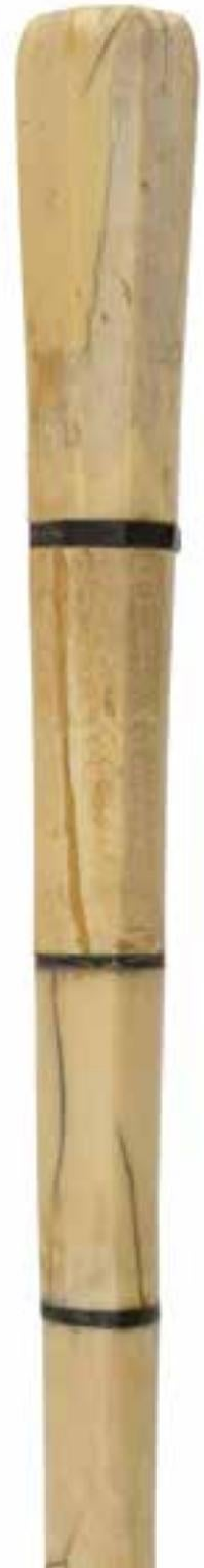
3202. **EXCEPTIONAL WHALE IVORY AND WHALEBONE CANE**
19th Century
Whale ivory turk's-head knot handle. Throat with island wood and baleen banding. Tapered whalebone shaft with sections of quilted diamond, fluted and rope-twist carving. Length 33.25". 2,500/3,500

Provenance:
Private Collection, Maine.

3203. **WHALE IVORY AND WHALEBONE CANE**
19th Century
Octagonal capstick handle with two baleen bands at the base. Beautifully carved whalebone shaft with sections of fluting, cross banding and spiral turnings. Length 36". 1,500/2,000

Provenance:
Private Collection, Maine.

3200



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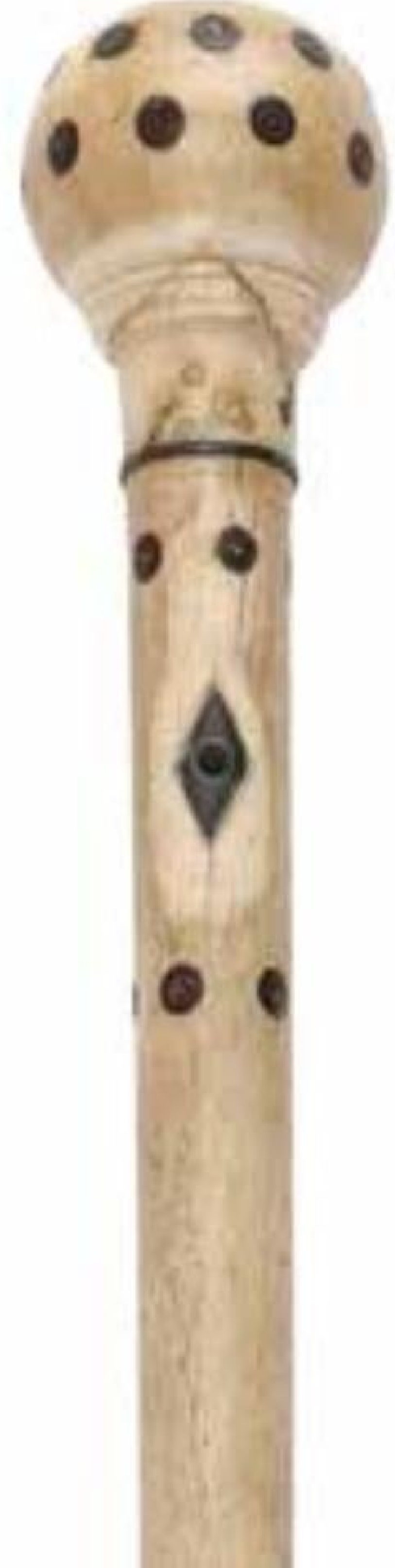

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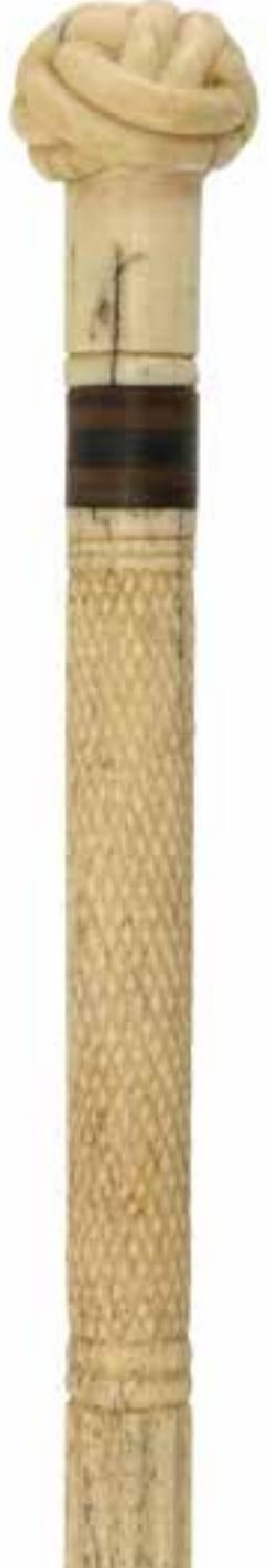

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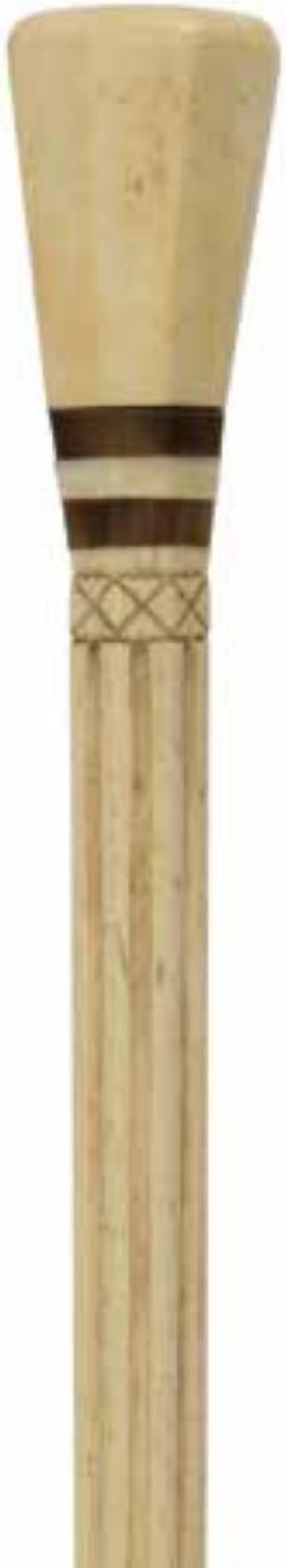


3204. **WHALE IVORY AND WHALEBONE CANE WITH INCISED BANDING**
19th Century
Turned whale ivory flattened ball handle with deep blue and red incised lines. Tapered whalebone shaft, the upper half with reeding. Length 33.25”. 1,200/1,500

Provenance:
Private Collection, Maine.

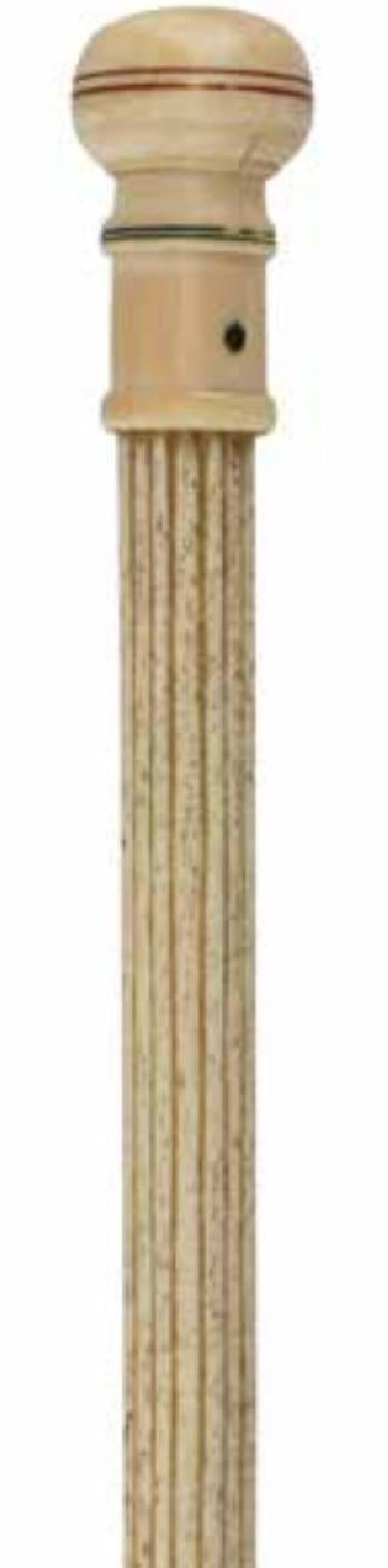
3205. **WHALE IVORY AND WHALEBONE BANDED CANE**
19th Century
Whale ivory faceted teardrop-form handle. Throat with wood, baleen and whale ivory banding. Whalebone shaft with a nicely fluted upper section. Brass ferrule. Length 33.25”. 800/1,200

Provenance:
Private Collection, Maine.

3206. **WHALE IVORY AND WHALEBONE CANE**
19th Century
L-shaped whale ivory handle with two double bands of baleen. Exceptionally carved whalebone shaft with quilted diamond, geometric and rope-twist segments. Length 33.5”. 700/1,000

3207. **WHALE IVORY AND WHALEBONE CANE**
19th Century
Simple whale ivory ball handle. Elongated whalebone throat with contrasting spiral inlay. Baleen banding. Rope-twist carved whalebone shaft. Length 35.25”. 500/1,000

3204



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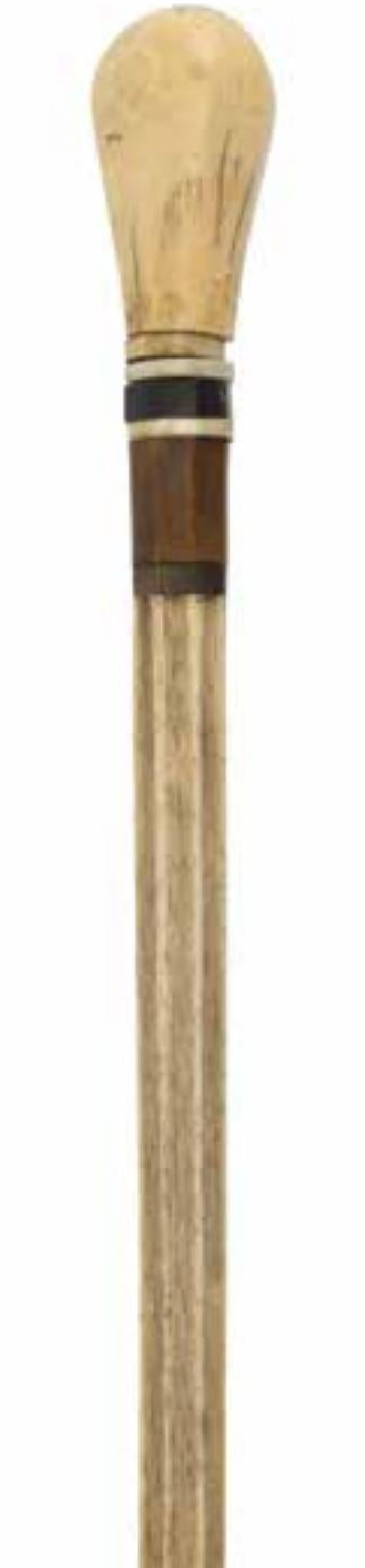

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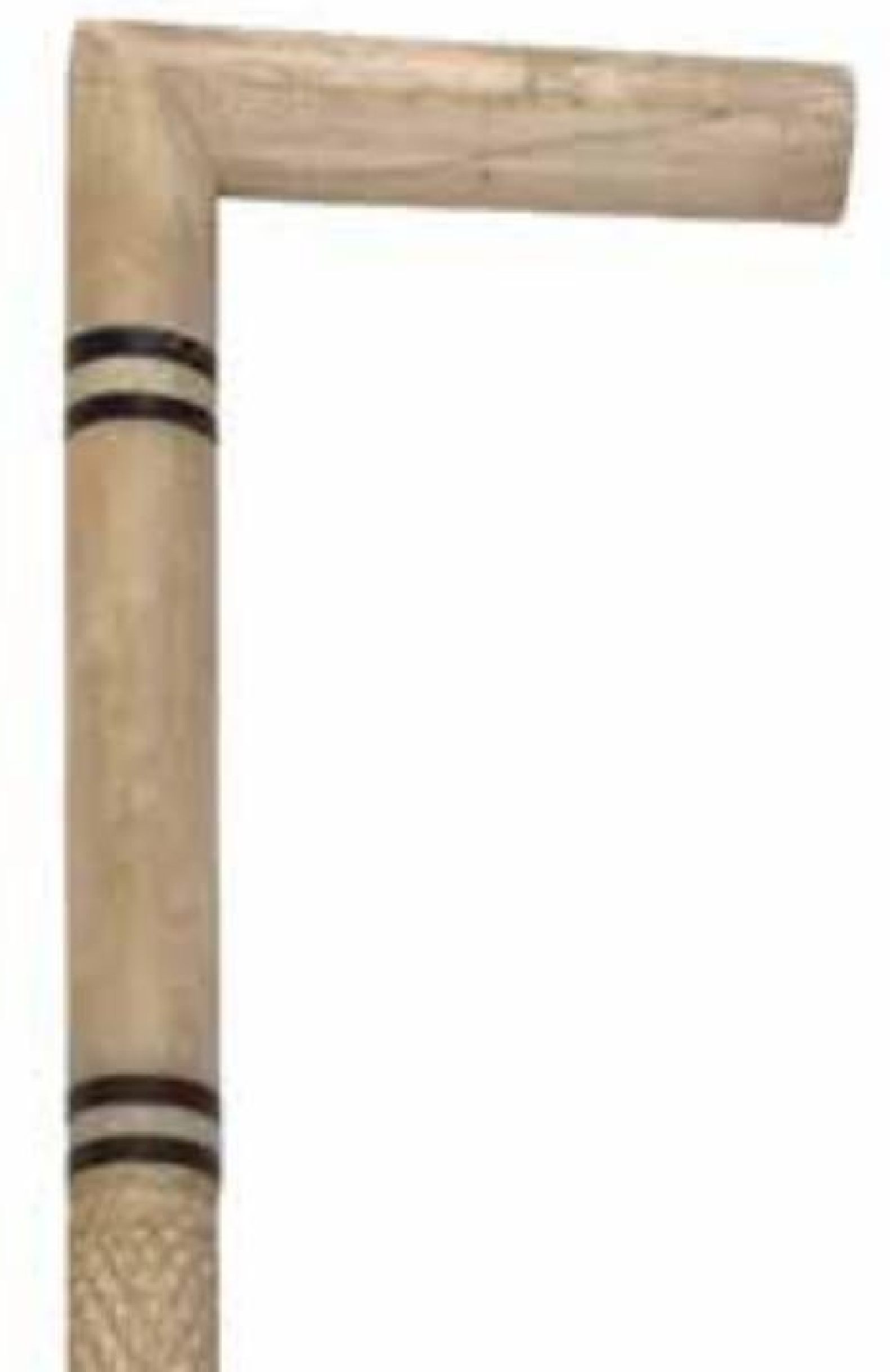

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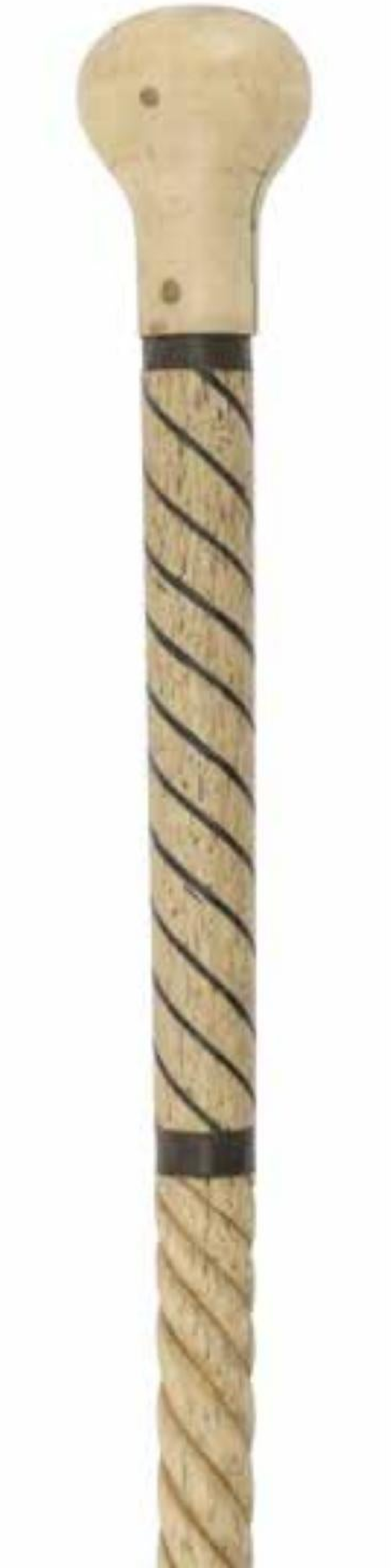
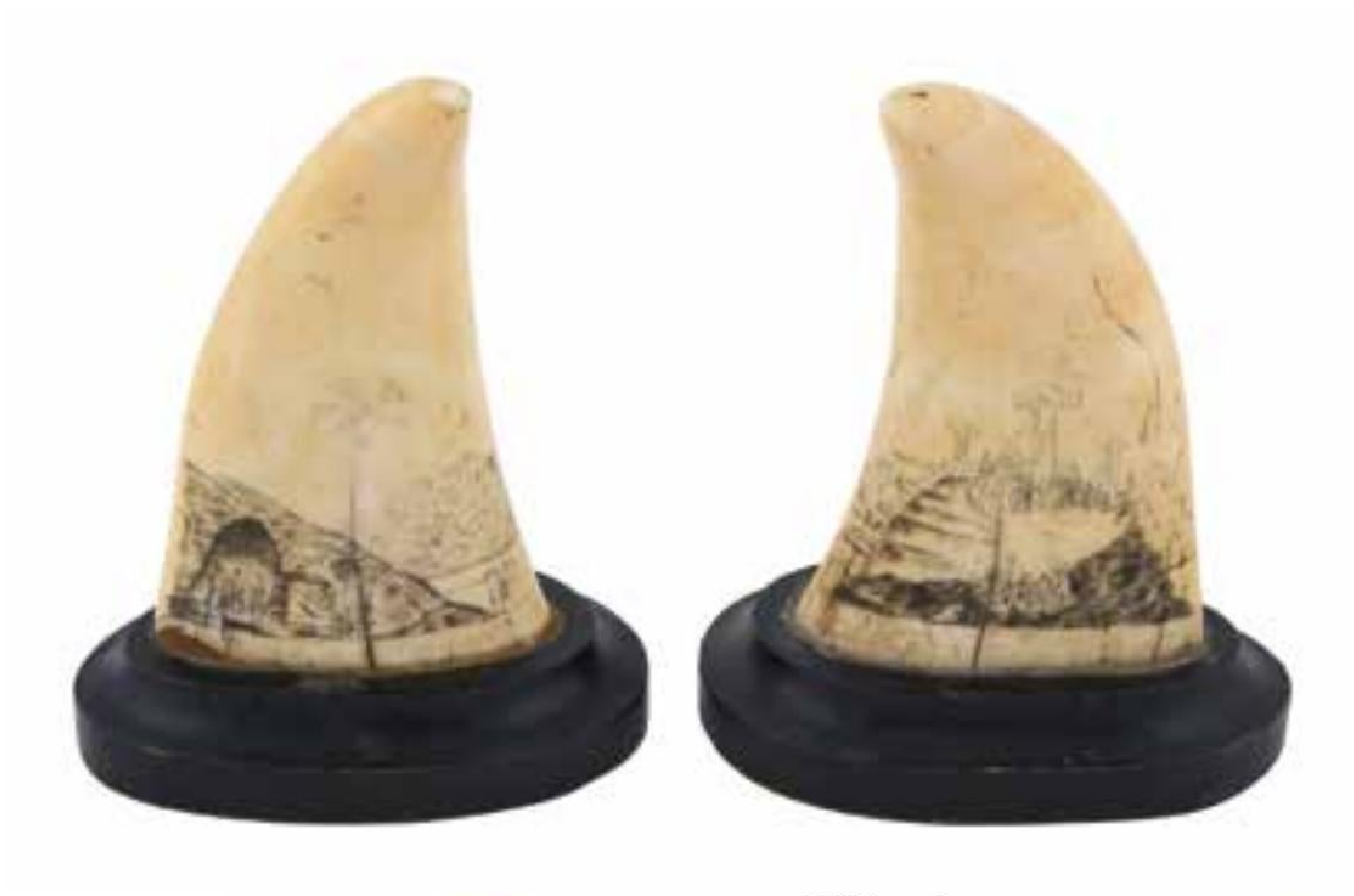
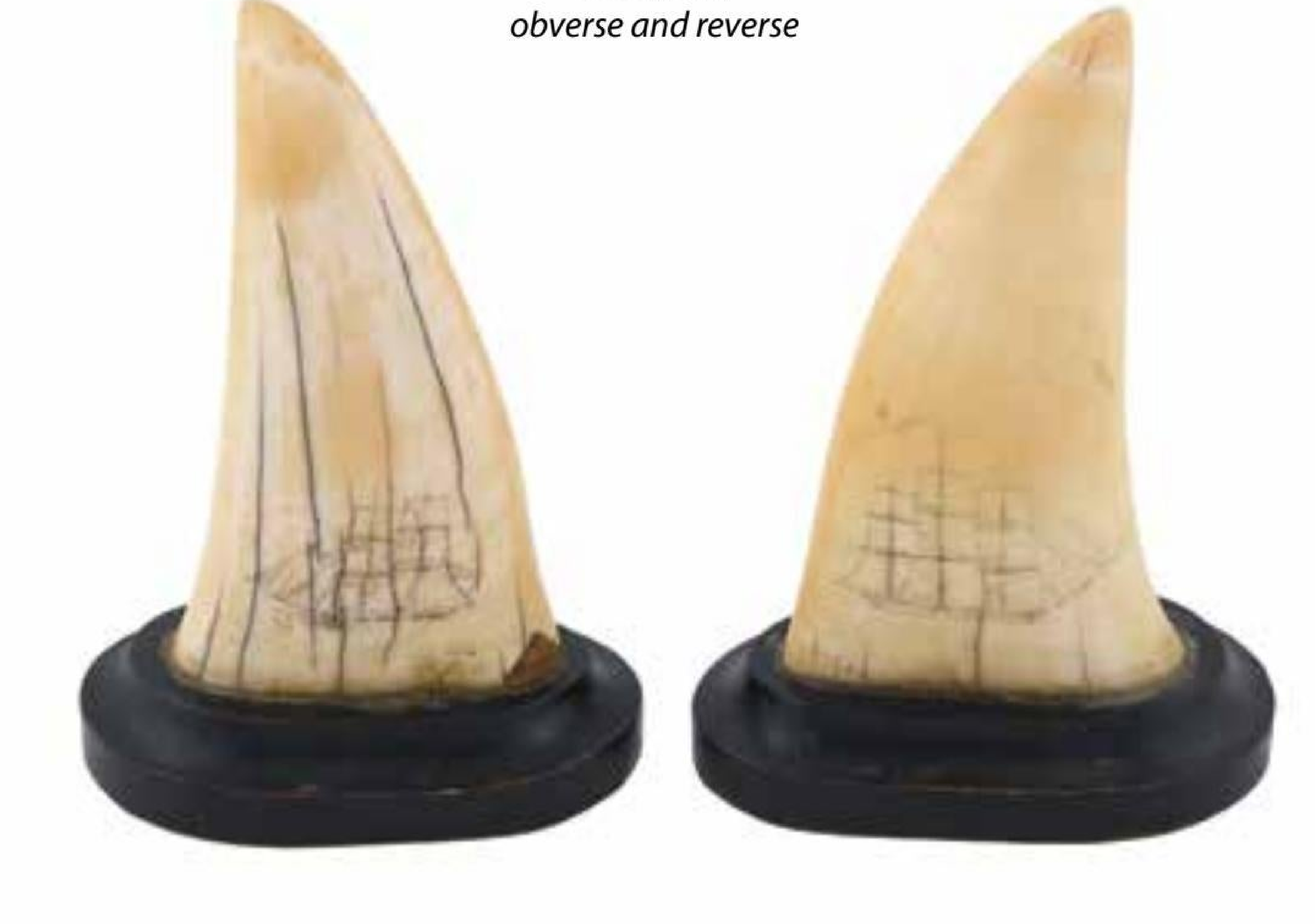


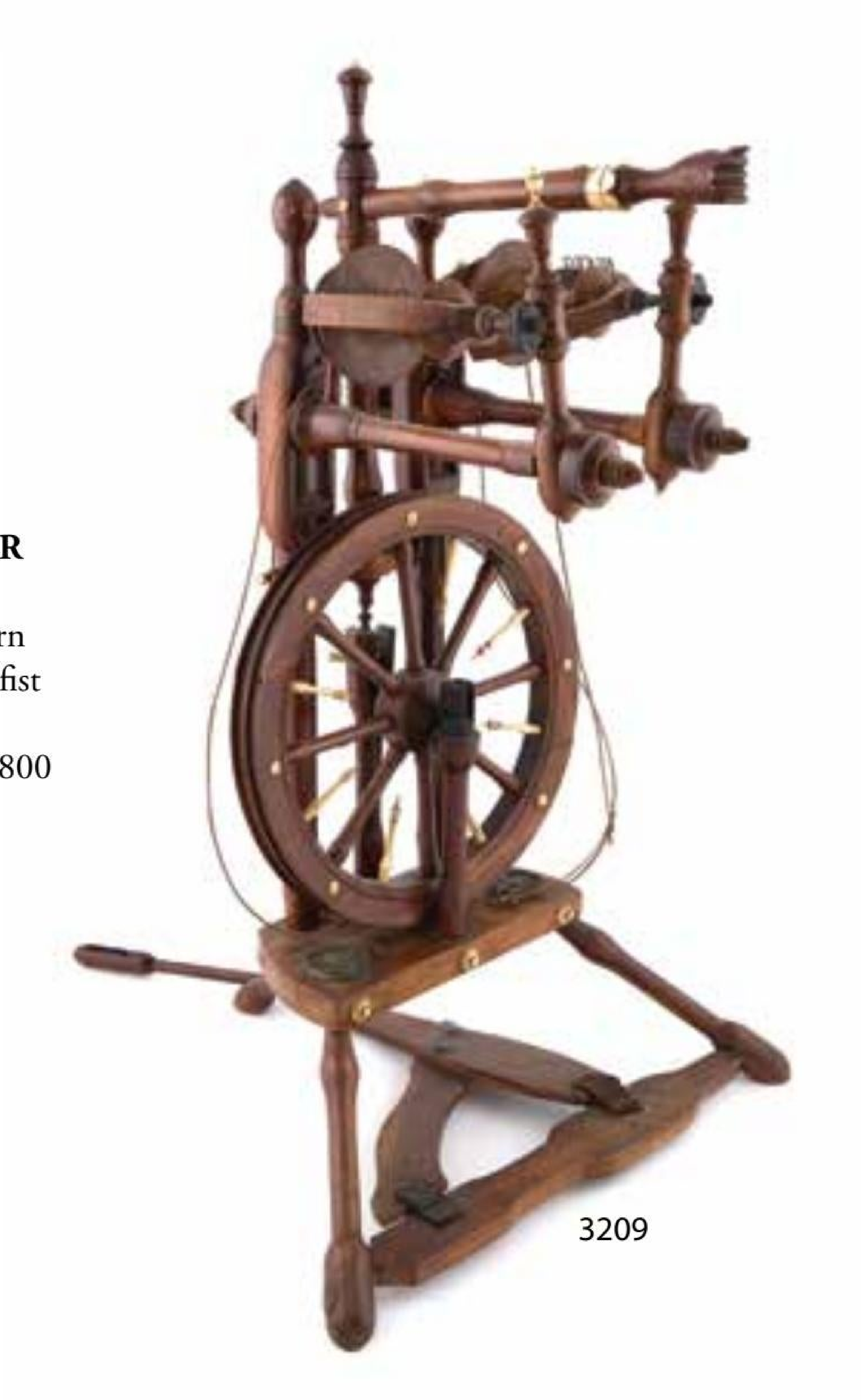


3208, *pair, obverse and reverse*



3208. **PAIR OF SCRIMSHAW WHALE'S TEETH WITH RELIGIOUS SCENES**
19th Century
Obverses depict the animated crowd at the crucifixion of Christ at Golgotha, and the three women at the empty tomb after the resurrection. Reverses depict vessels flying American flags. Mounted on contemporary wooden stands. Heights approx. 5.5". Heights on stand approx. 6.5". 1,000/2,000

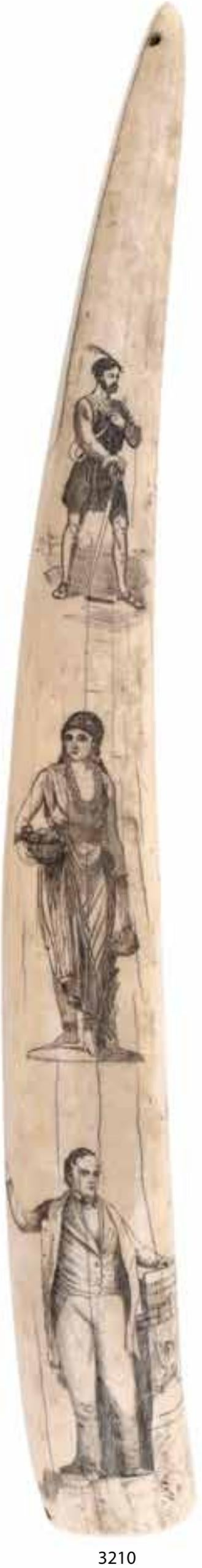
3209. **SAILOR-MADE DOUBLE YARN WINDER**
19th Century
Together with a horn ditty box. Rosewood yarn winder with bone appliques, carved clenched fist handle and a tripod base. Winder height 30". 400/800



3209

3210. **SCRIMSHAW WALRUS TUSK WITH FIGURAL PORTRAITS**
19th Century
Finely rendered views of a young bearded man holding a sword, a woman holding a bowl of fruit, and Daniel Webster standing next to a pedestal emblazoned with a Liberty eagle and topped with three books, one titled **American Consitution**. Includes a copy of a *Gleason's Pictorial* article and a transparency of the illustration of Webster in this article, which nearly exactly overlays the image on this tusk. Length 21". 5,000/10,000

3211. **PAIR OF MOUNTED WALRUS TUSKS**
19th Century
Wooden bases. Heights 27.5" and 28.5". 1,000/2,000



3210

3212. **ESKIMO WALRUS TUSK CRIBBAGE BOARD**
20th Century
Relief-carved baleen whale, "L.W.R." and "Hudson Bay". Turned feet. Includes two pegs. Length 13.25". 600/900

Provenance:
Private Collection, Maine.

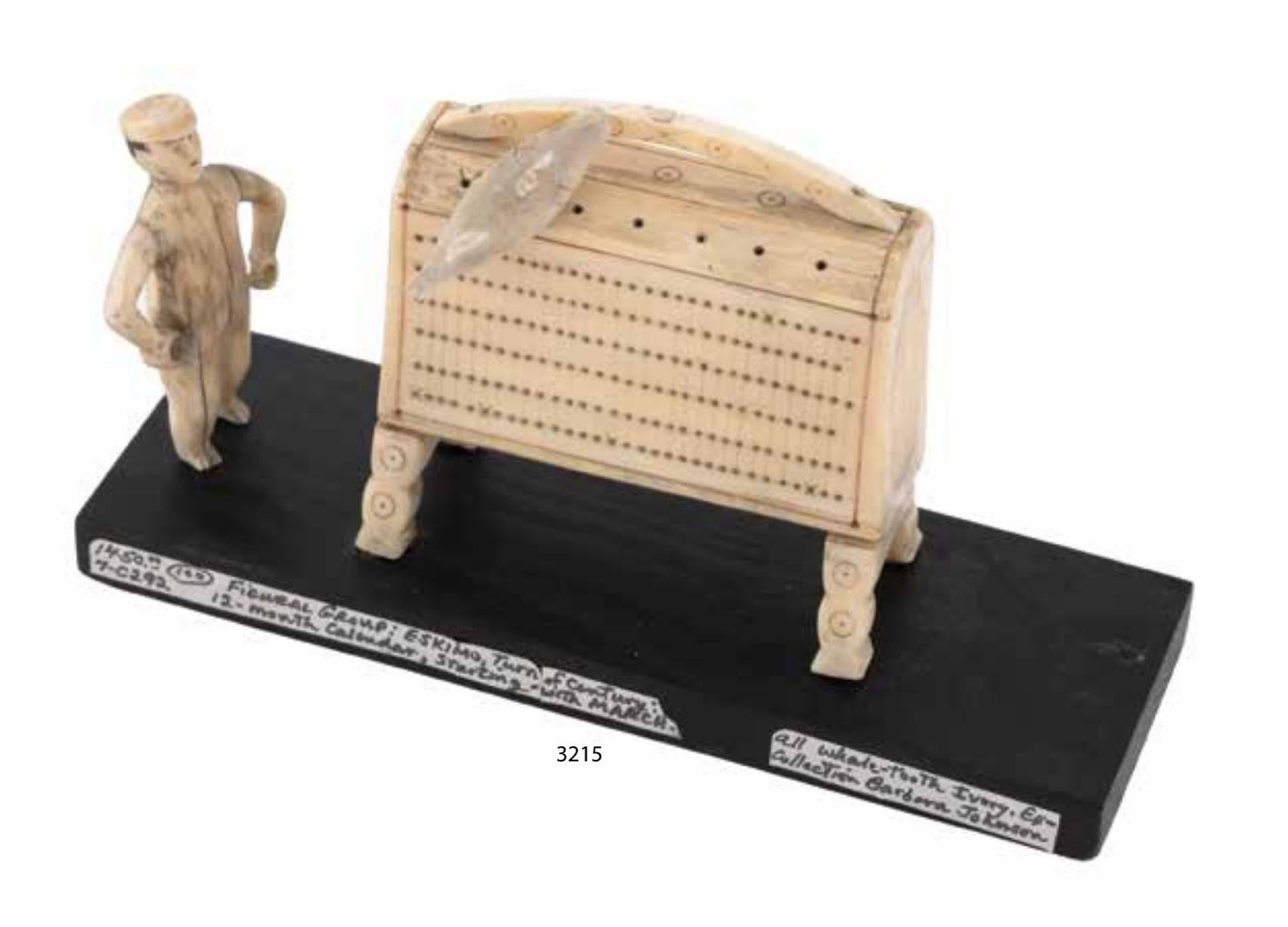
3213. **ESKIMO WALRUS TUSK CRIBBAGE BOARD**
20th Century
Engraved with a seal, a fish and a fox. Relief-carved and polychromed polar bear near base. Length 15.5". 500/700

Provenance:
Private Collection, Maine.

3214. **OOSIK WITH WALRUS IVORY AND BALEEN CAPS**
19th Century
Used as a seal hunting club. Length 19.75". 800/1,200

3215. **UNUSUAL ESKIMO CALENDAR OR COUNTER**
Late 19th/Early 20th Century
Carved figure stands before a monumental box with an arched handle, chamfered top edges and shaped legs. Both sides of box drilled with holes aligned in a grid. Seal-form pin fits into the holes along the chamfered edges. Box handle and legs engraved with a bullseye and X design. Body of box carved from walrus ivory and the remaining components from marine ivory, probably also walrus. Mounted on a black wooden base. Height 4.75". Length 7.75". 2,000/4,000

Provenance:
Barbara Johnson Whaling Collection, Sotheby's New York, December 16-17, 1983, Lot #13. One figure and two seal-form pins have been lost in the years since the sale.


14.50.
7-C292.
(155)
FIGURAL GROUP; ESKIMO, Turn of Century;
12-month Calendar, Starting with MARCH.
All whale-tooth Ivory. Ex-Collection Barbara Johnson

3215

3216. **POLYCHROME SCRIMSHAW WALRUS TUSK WITH FIGURAL SCENES**
19th Century
Depicts children, angels, riders on horseback, etc. Length 10.25". 400/600

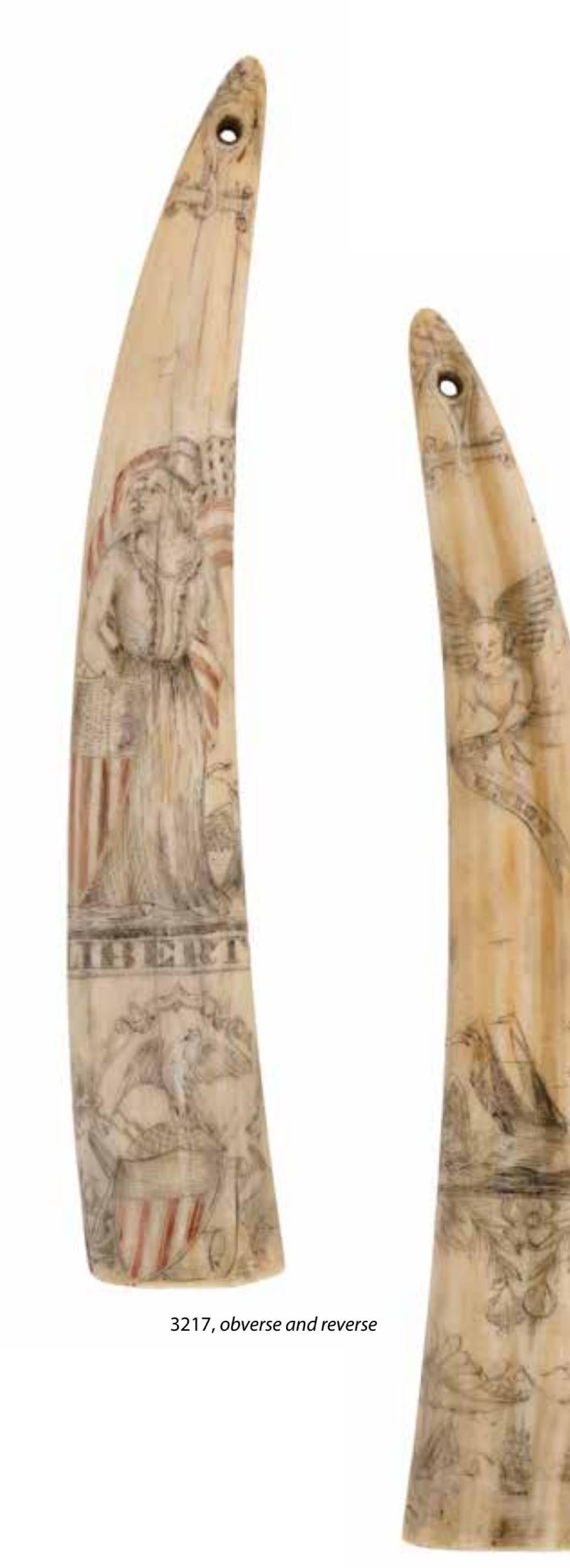
Provenance:
Private Collection, Maine.

3217. **POLYCHROME SCRIMSHAW WALRUS TUSK WITH PATRIOTIC MOTIFS**
19th Century
Obverse with Liberty holding an American flag, and a spread-wing eagle perched on a shield. Reverse with cherubs holding a "Union" banner, and several sailing vessels. Length 10.5". 600/900

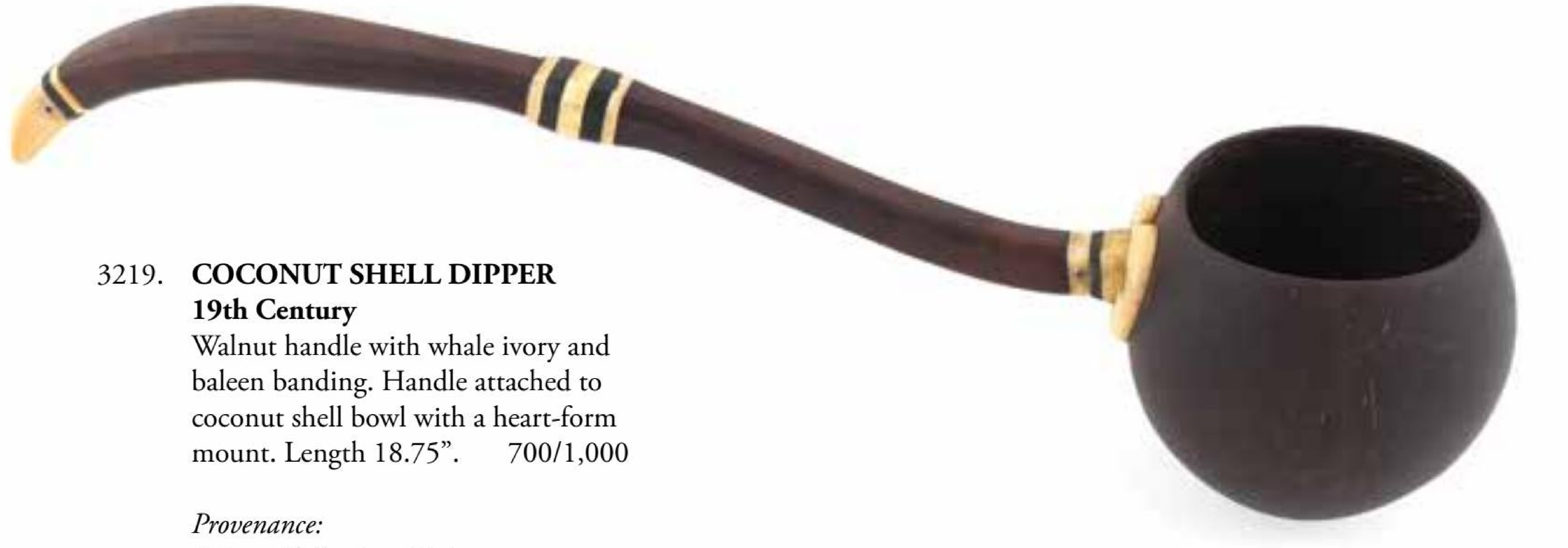
Provenance:
Private Collection, Maine.

3218. **SCRIMSHAW WALRUS TUSK WITH MULTIPLE IMAGES**
Second Half of the 19th Century
Obverse with three vignettes of ships at sea, one depicting two vessels. Reverse depicts a whaling scene, a ship and a bird. Length 22". 700/1,000

Provenance:
Private Collection, Maine.



3217, *obverse and reverse*

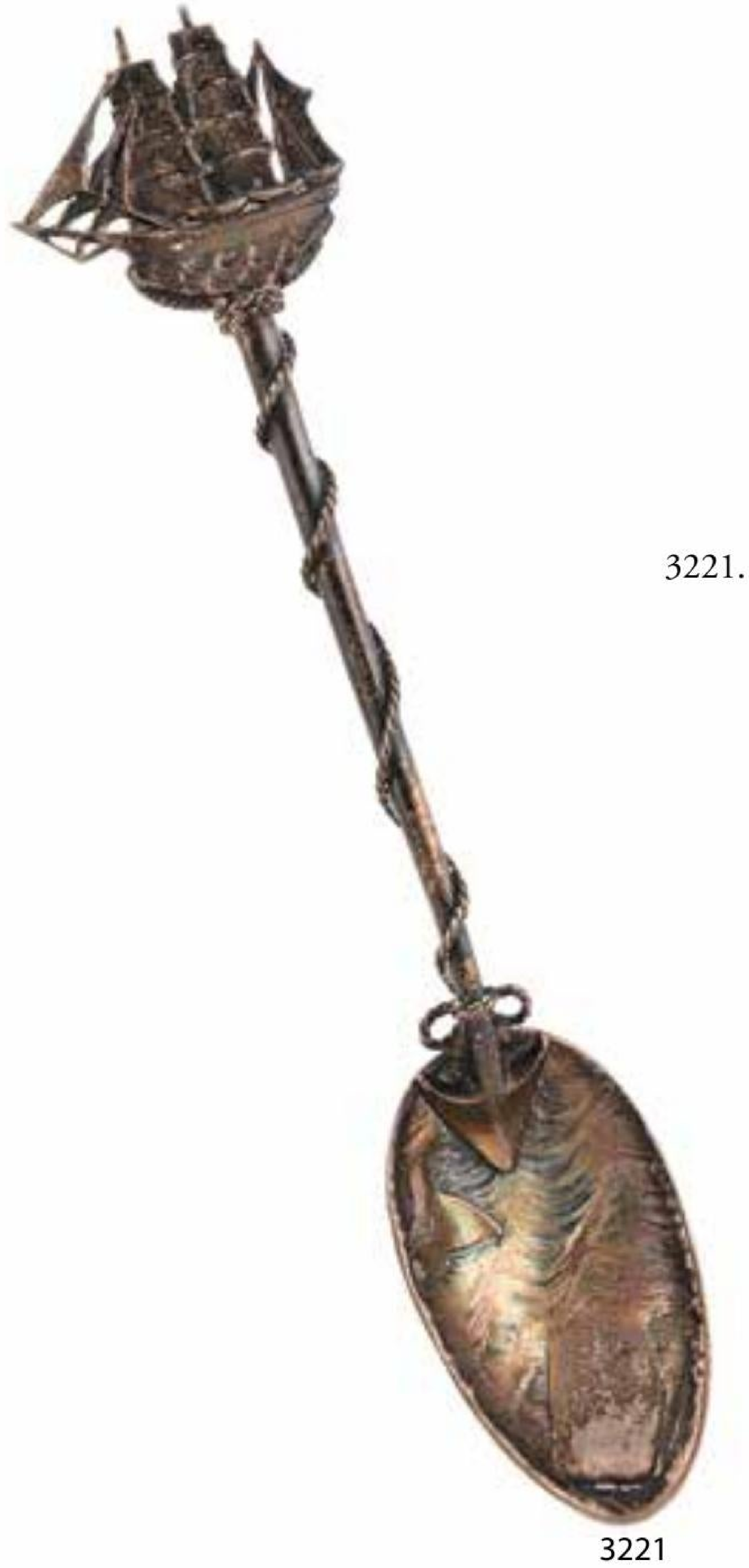


3219

3219. **COCONUT SHELL DIPPER**
19th Century
Walnut handle with whale ivory and baleen banding. Handle attached to coconut shell bowl with a heart-form mount. Length 18.75”. 700/1,000

Provenance:
Private Collection, Maine.

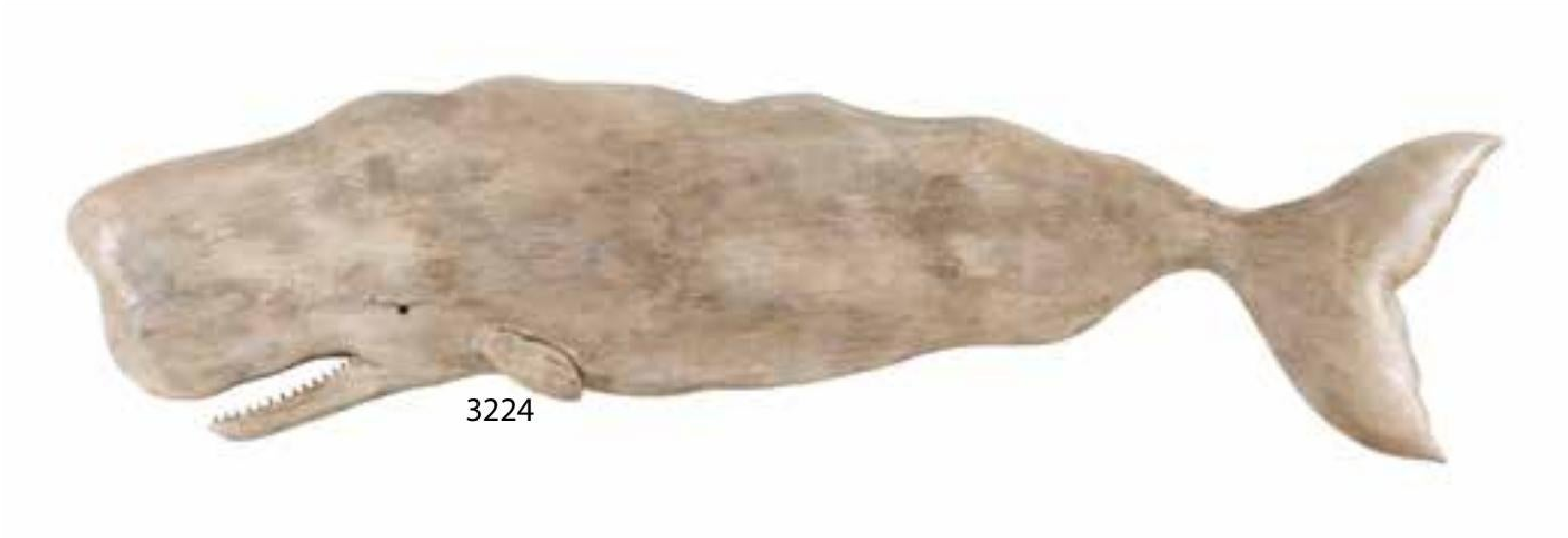
3220. **SET OF FOUR BARBARA JOHNSON WHALING COLLECTION AUCTION CATALOGS**
Parts I, II, III and IV of the Sotheby’s auctions held in New York from December 1981 through December 1983. 100/200



3221

3221. **RARE GORHAM MFG. CO. STERLING SILVER NEW BEDFORD WHALING CITY SOUVENIR TEASPOON**
Providence, Rhode Island, 1891
Terminal formed as a whaleship, showing three whaleboats on davits, and the shaft as a harpoon wrapped in line. Bowl with scene of a sperm whale at the surface of the water. Engraved with initials and “1907” on underside of bowl. Stamped “Sterling” and marked for Gorham. Displayed on a beveled wooden backboard. Spoon length 5.5”. Backboard 9” x 4.5”. 700/900

References:
Gorham Spoons: Sterling Souvenirs From A Bygone Era *by Chris A. McGlothlin, p. 114-115, no. 227.*
Collecting Nantucket: Artifacts From An Island Community *by Michael R. Harrison, p. 188-189.*
“Gorham: Designing Brilliance, 1850-1970” exhibit at Rhode Island School of Design (RISD) Museum, May 2019, and accompanying article in Antiques and the Arts Weekly*, April 30, 2019. Photocopies of relevant pages included with this lot.*



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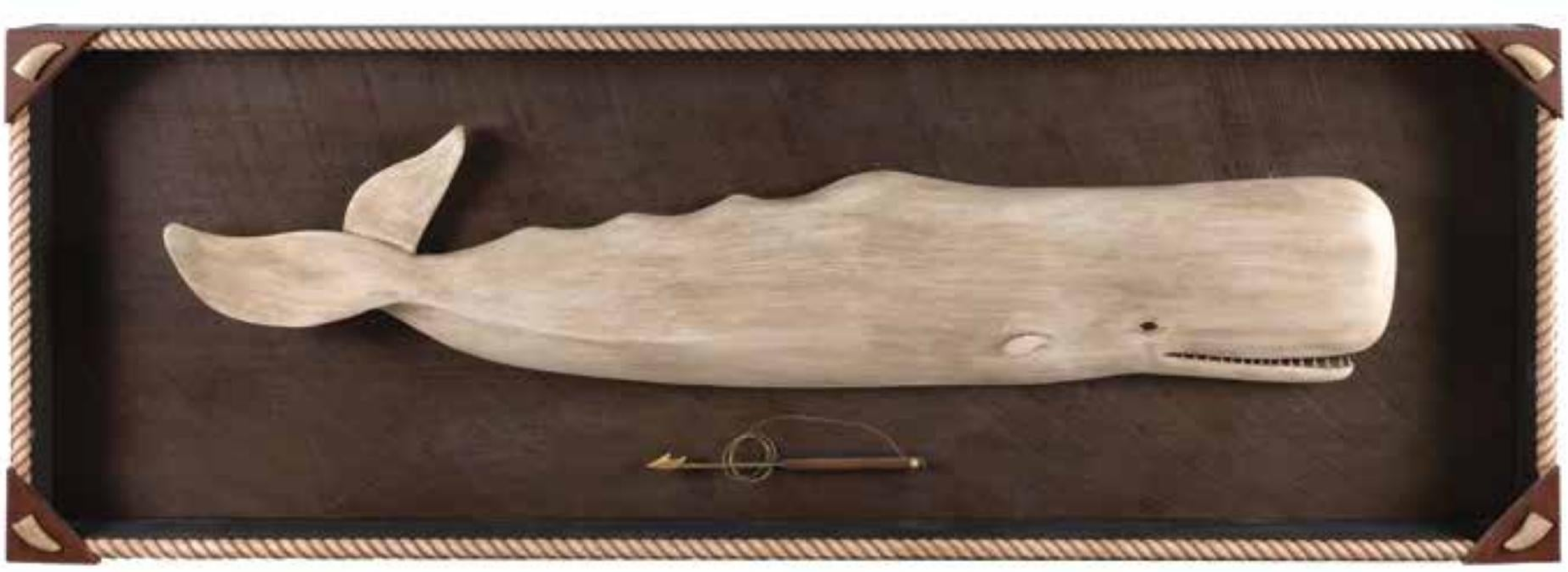


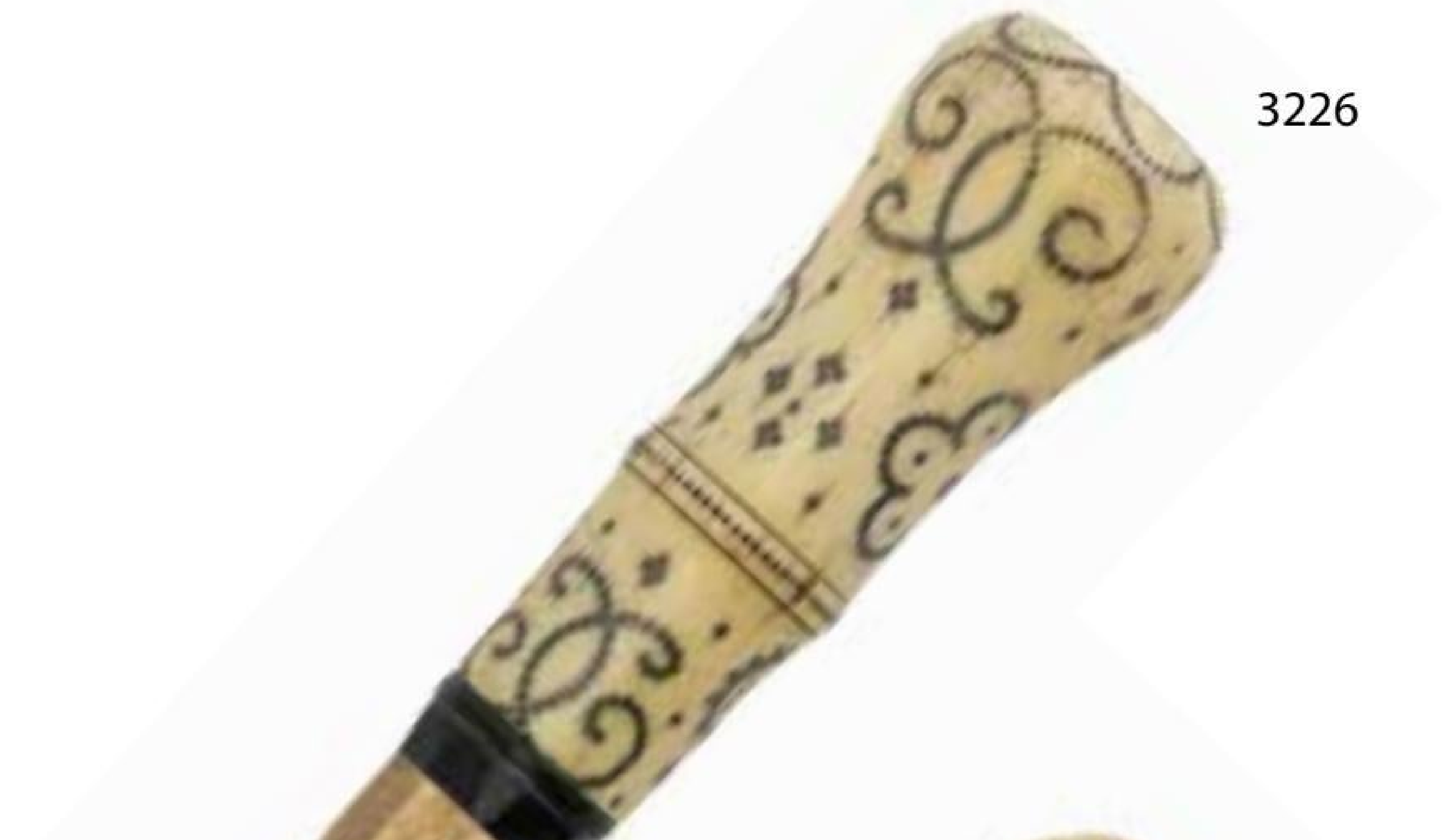
3225

3222. ROGER MITCHELL RIGHT WHALE PLAQUE
Massachusetts, Contemporary
Signed "R. Mitchell" verso. Length 28". 300/500

3223. ROGER MITCHELL KILLER WHALE PLAQUE
Massachusetts, Contemporary
Signed "R. Mitchell" verso. Length 23". 300/500

3224. ROGER MITCHELL WHITE SPERM WHALE PLAQUE
Massachusetts, Contemporary
Signed "R. Mitchell" verso. Length 36". 500/800

3225. UNUSUAL ROGER MITCHELL WHITE SPERM WHALE SHADOW BOX
Massachusetts, Contemporary
Whale mounted above a harpoon. Shadow box with rope-carved surround and faux whale's teeth on the corner braces. Height 19". Width 55". 1,500/2,000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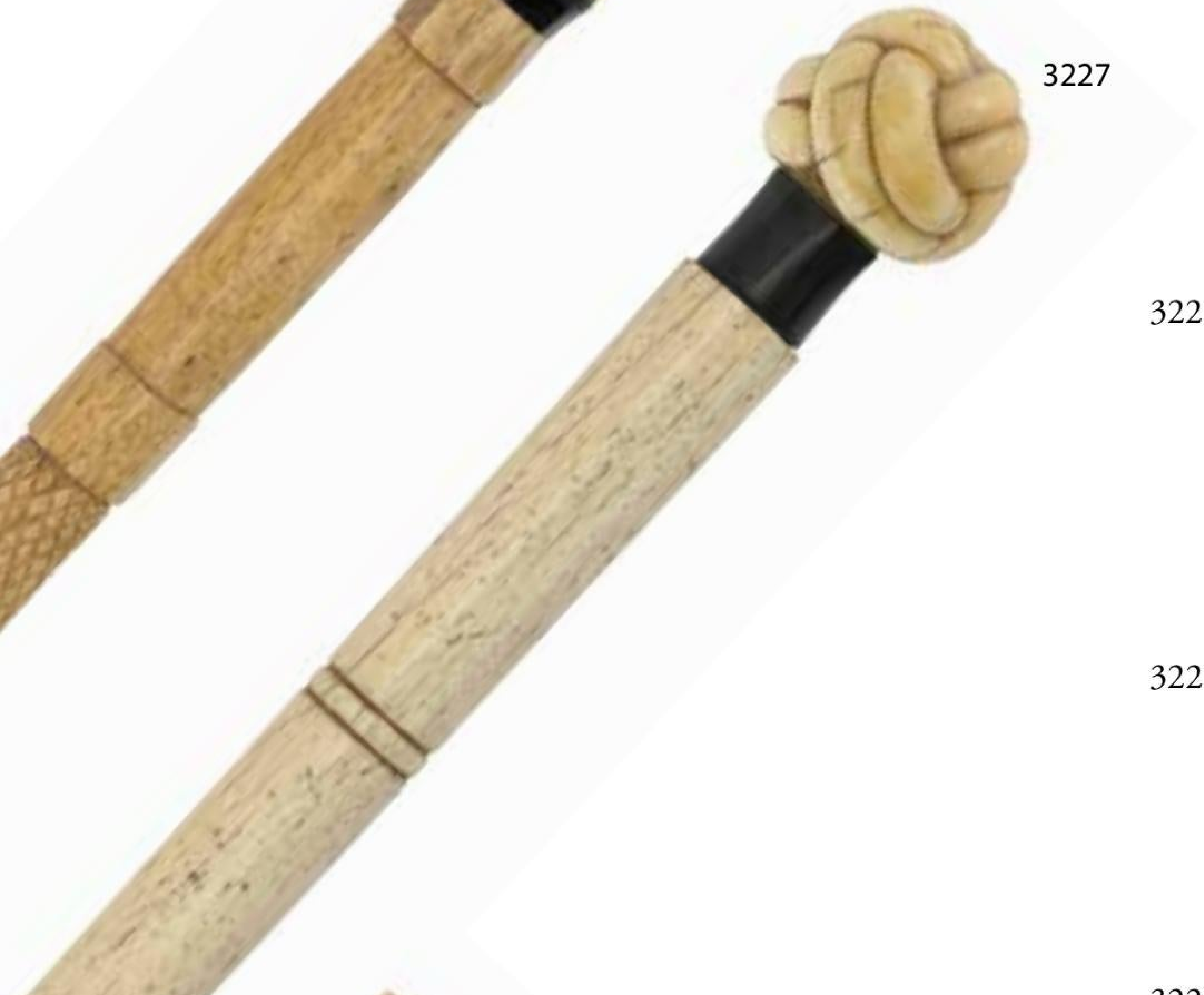
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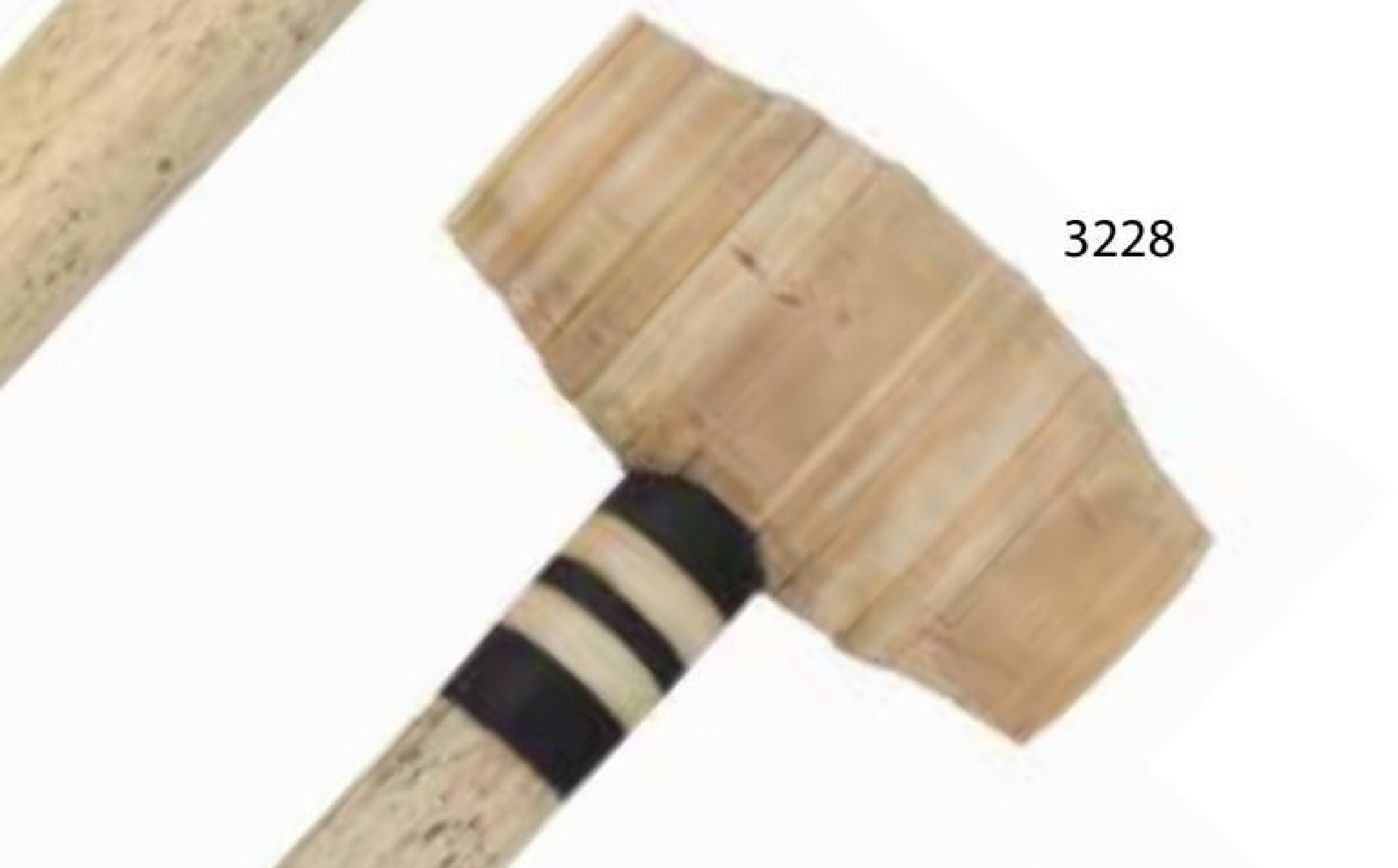
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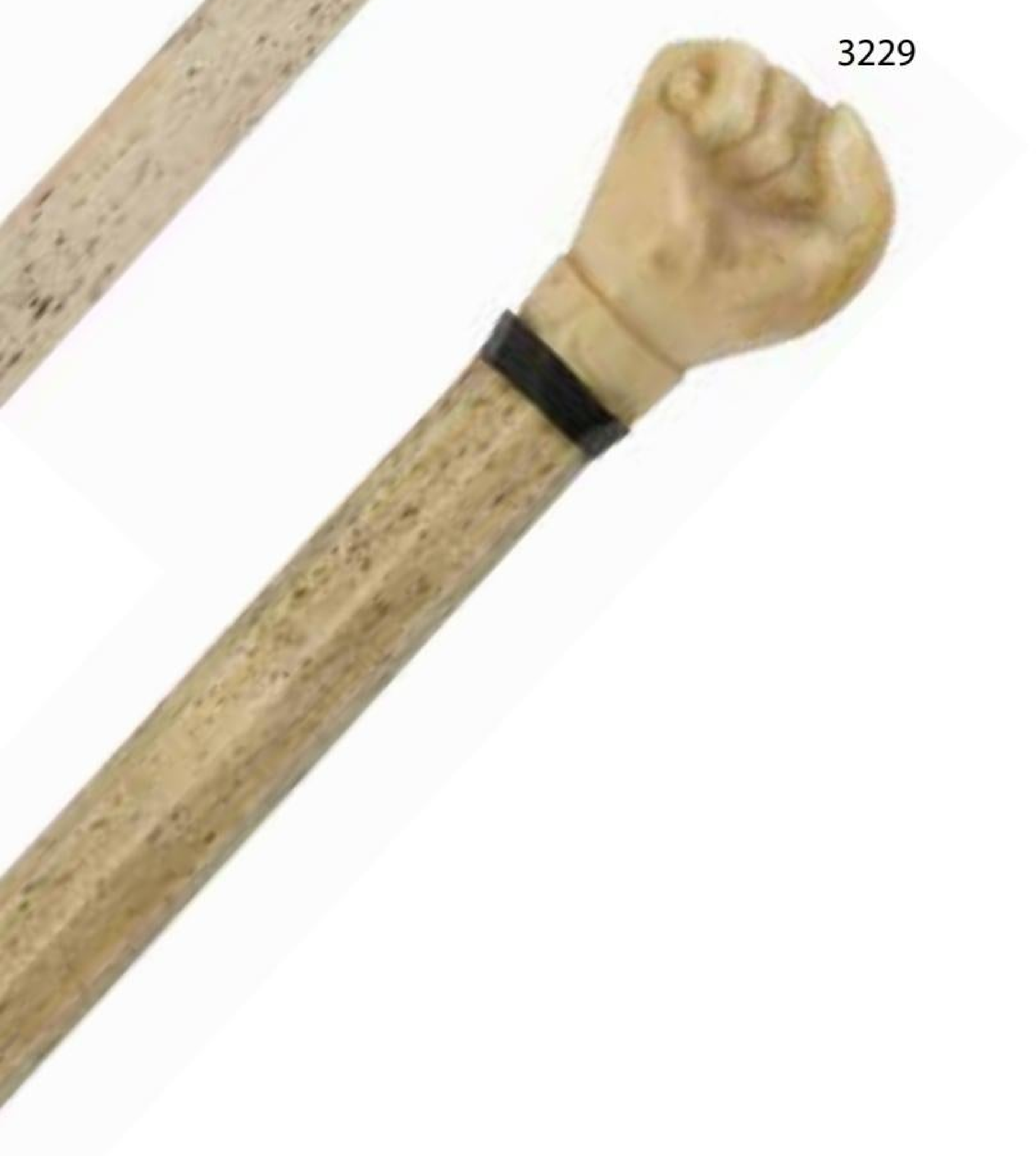

3229

3226. **CANE WITH PIQUE HANDLE AND WHALEBONE SHAFT**
18th Century ivory or bone handle with silver metal pique in floral and scroll designs. 19th Century whaleman-made shaft with octagonal segments and quilted diamond, rope-twist and cylindrical sections. Length 34.75". 1,000/2,000

3227. **WHALE IVORY AND WHALEBONE TURK'S-HEAD KNOT CANE**
19th Century
Whale ivory knot handle. Whalebone shaft with metal banding. Brass ferrule. Length 34.5". 500/700

3228. **CANE WITH RARE CASK-FORM HANDLE**
19th Century
Whale ivory handle carved as a whale oil cask. Island wood and whale ivory banded throat. Whalebone shaft. Length 36.75". 1,500/2,500

Provenance:
Rafael Osona, Nantucket, Massachusetts.

3229. **WHALE IVORY AND WHALEBONE CLENCHED FIST CANE**
19th Century
Whale ivory handle carved as a clenched right fist holding a baton and detailed with a shirt cuff. Contrasting collar. Tapered octagonal whalebone shaft. Length 36.25". 300/500

3230. CLENCHED FIST CANE

19th Century
Whalebone handle in the form of a fist holding a baton. Turned and incised whalebone throat. Spiral-carved whalebone shaft. Married. Length 33.5”. 500/800

Provenance:
Rafael Osona, Nantucket, Massachusetts.

3231. BALL-HANDLED CANE

19th Century
Whale ivory handle with three incised lines colored with sealing wax. Whalebone shaft tapers from an octagon to a cylinder. Metal ferrule. Length 36.5”. 600/900

3232. CANE WITH GOLD-PLATED HANDLE

19th Century
Handle engraved with a presentation inscription. Bold twisted baleen shaft. Nickel ferrule. Length 34.75”. 1,000/1,500

3233. MARINER’S CANE

19th Century
Ivory handle carved as a clenched fist holding a baton. Throat with thin baleen banding. Nicely figured tiger maple shaft. Length 35.25”. 800/1,200

Provenance:
Private Collection, Maine.

3234. WHALEBONE CANE WITH INSET 1856 COIN

19th Century
Coin at the top of the octagonal knob handle. Octagonal shaft. Length 38”. 500/800

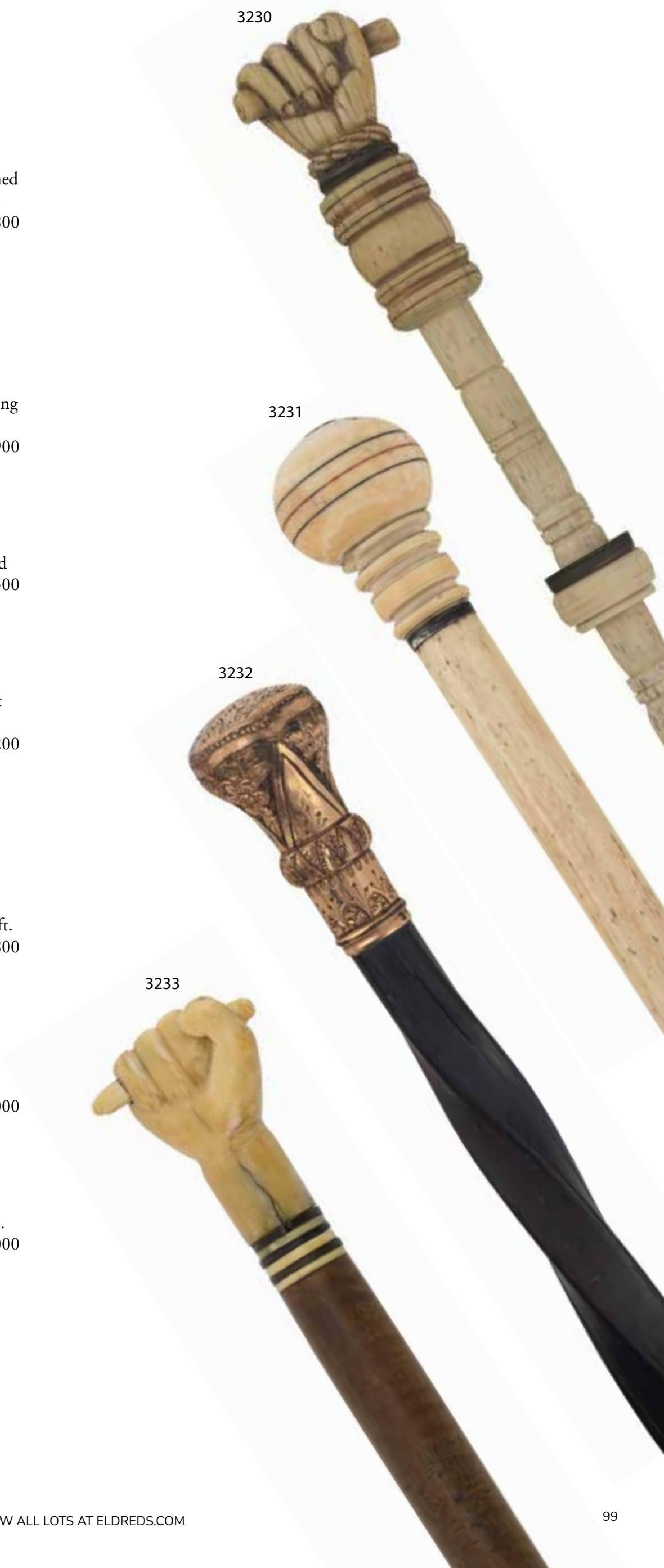
3235. WHALE IVORY AND WHALEBONE CANE

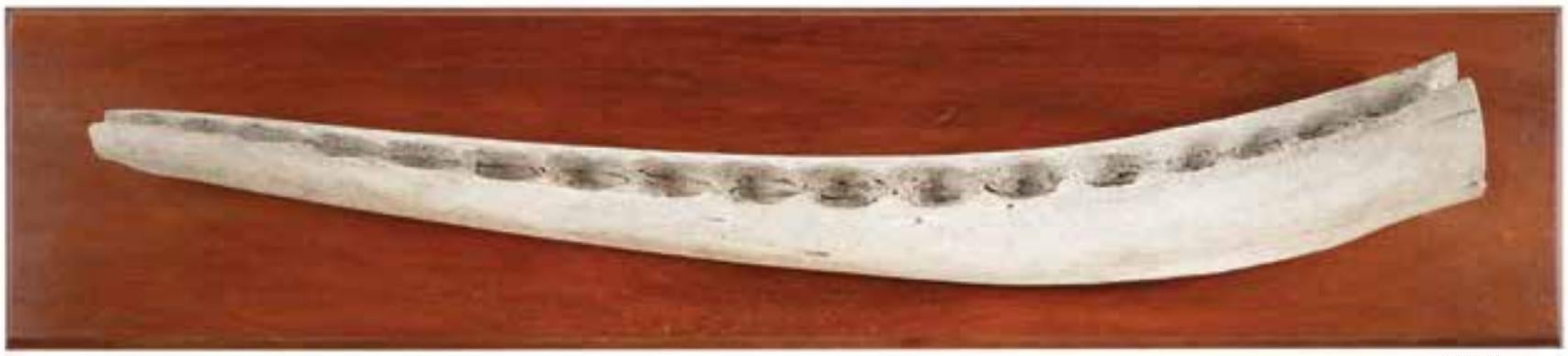
19th Century
Octagonal whale ivory handle with stepped carvings and mother-of-pearl inlay. Two baleen spacers. Octagonal whalebone shaft. Length 34.75”. 500/1,000

3236. EXQUISITELY CARVED BALEEN POINTER

19th Century
Shepherd’s crook handle. Shaft with five twist-carved sections. Nickel tip. Length 33.75”. 700/1,000

Provenance:
Private Collection, Maine.

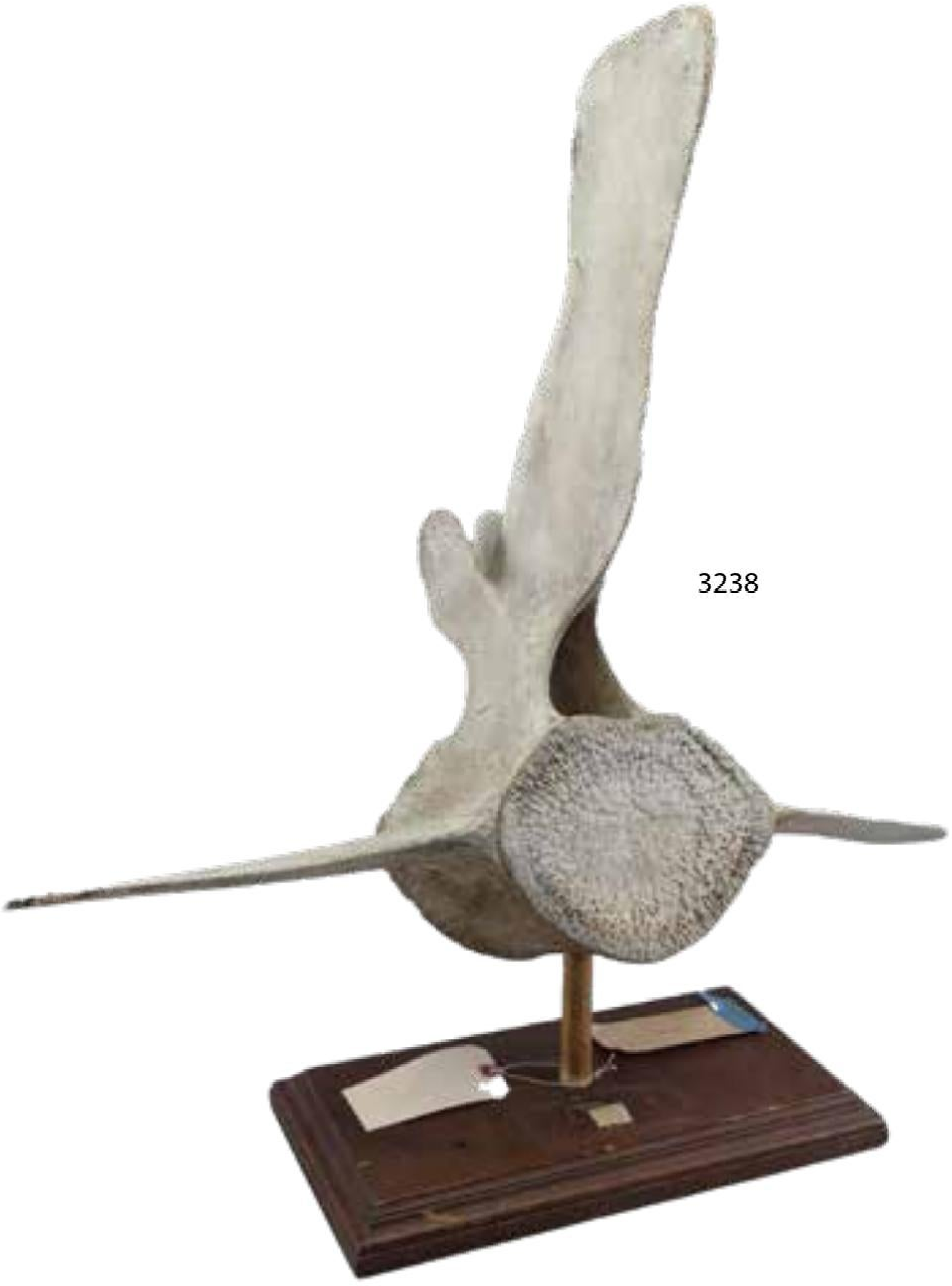




3237

3237. *** LOWER JAWBONE OF A SPERM WHALE**
Believed to have been taken in the Mid-19th Century. Seventeen tooth sockets. Mounted on a beveled backboard. Jawbone length 46.25". Backboard 12" x 54.5". 2,500/3,500

Provenance:
West Sea Company, San Diego.



3238

3238. *** SEI WHALE VERTEBRAE**
Accompanied by a note inscribed "Sei Whale Japan 1920". Mounted on a wooden stand. Height on stand 33". Width 33". 500/700

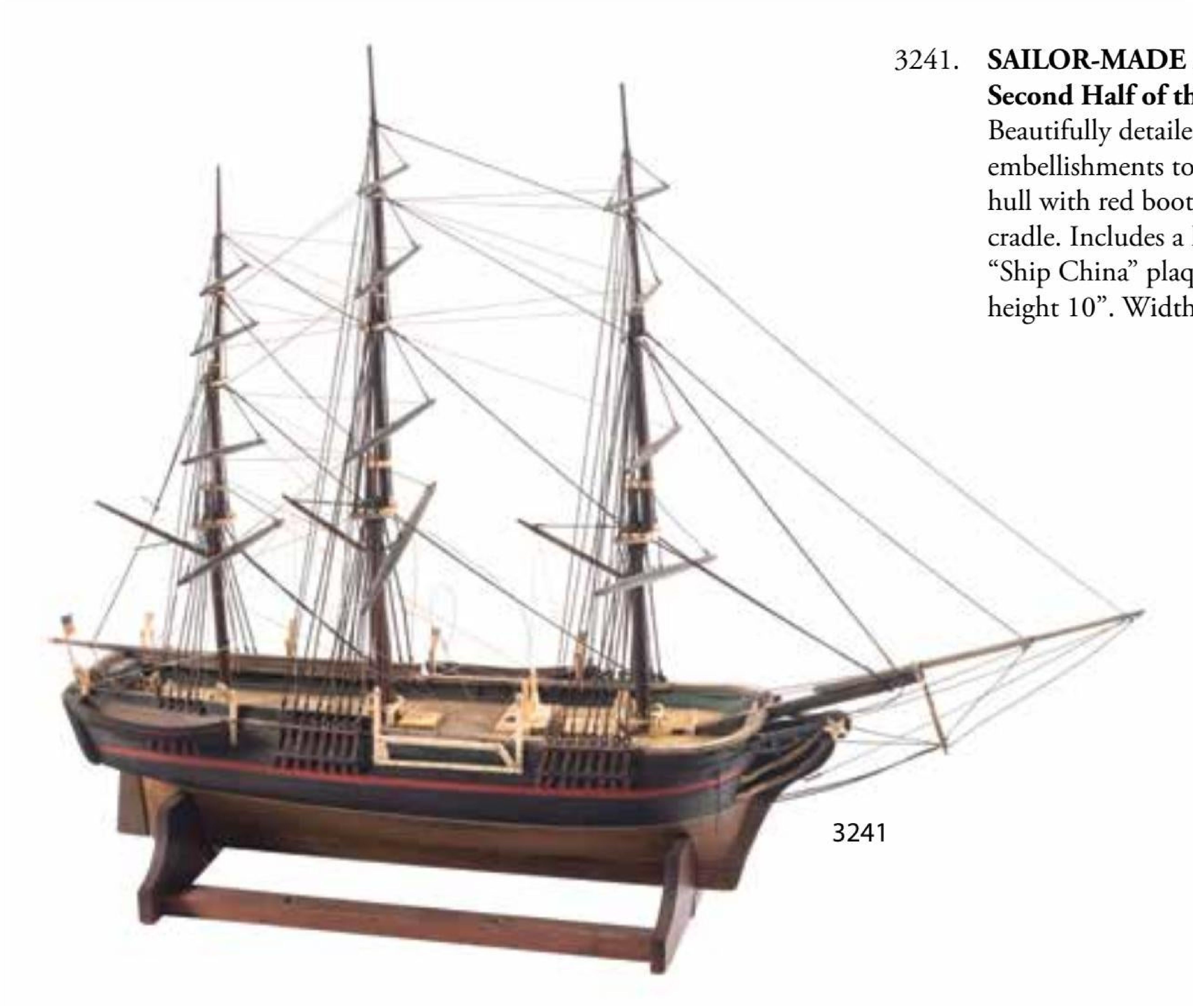
Provenance:
Ray De Lucia.
Northeast Auction, Portsmouth, New Hampshire, August 15, 1998, Lot #14A.

Exhibited:
American Museum of Natural History, New York, 1977.

3239. *** PAIR OF UNPOLISHED WHALE'S TEETH**
Lengths 7". 800/1,200

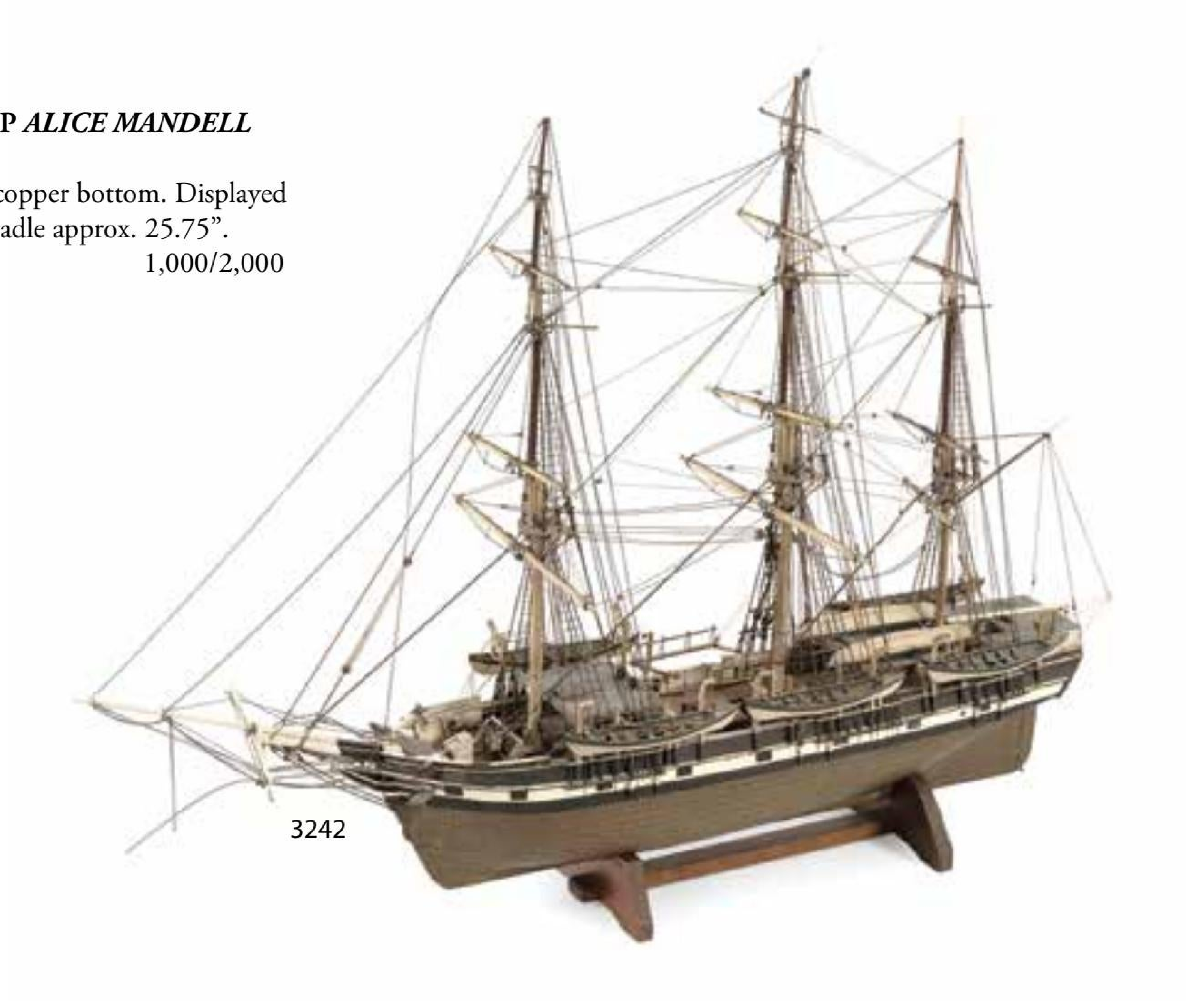
3240. *** TWO NEAR-MATCHING UNPOLISHED WHALE'S TEETH**
Lengths approx. 7". 500/1,000

IMPORTANT NOTE
Items marked with an asterisk (*) may only be purchased by a Massachusetts resident and will not be shipped out of state.


3241

3241. **SAILOR-MADE MODEL OF THE WHALESHIP *CHINA***
Second Half of the 19th Century
Beautifully detailed and rigged, including whalebone embellishments to rigging, tryworks, hatch covers, etc. Black hull with red boot stripe and deep red bottom. Displayed on a cradle. Includes a hinged brass document box with an applied "Ship China" plaque. Height 29". Length 35". Document box height 10". Width 5.5". 2,000/3,000

3242. **MODEL OF THE WHALESHIP *ALICE MANDELL***
Early 20th Century
Well-detailed. Hull with applied copper bottom. Displayed on a wooden cradle. Height on cradle approx. 25.75". Length 34". 1,000/2,000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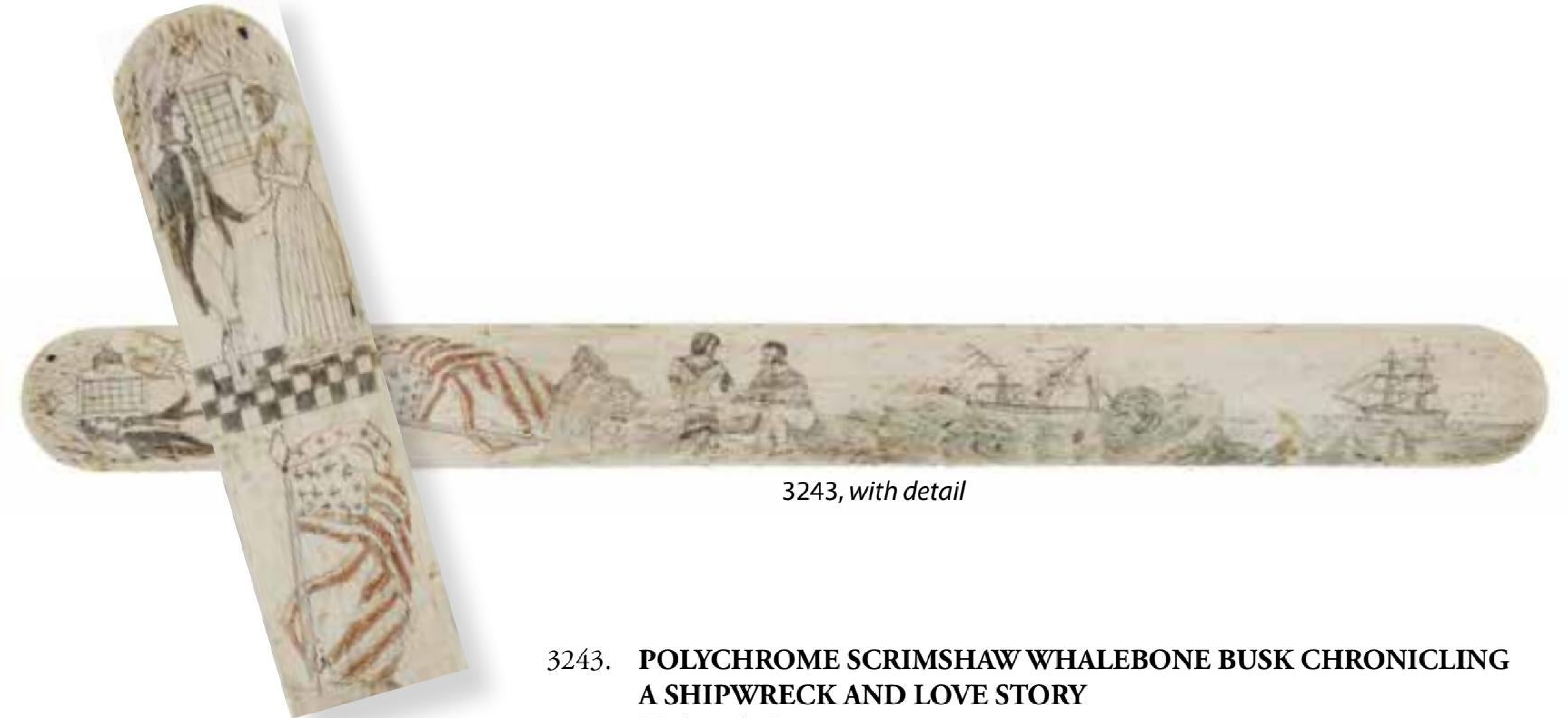


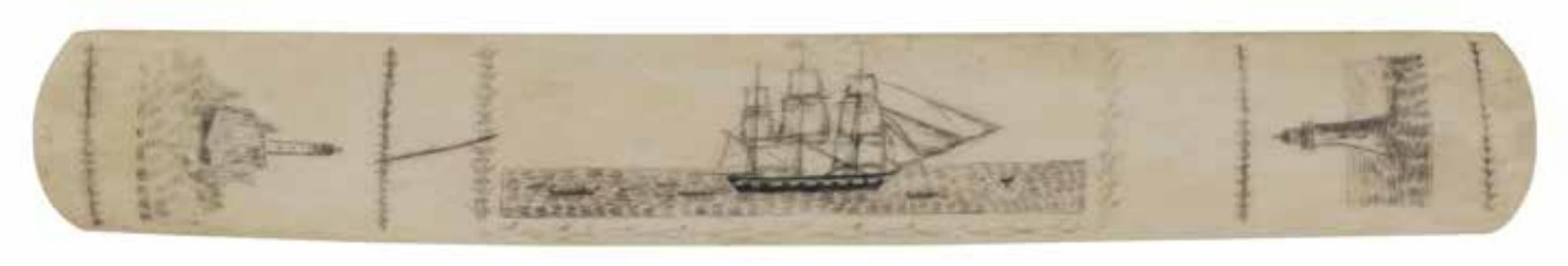
3243, *with detail*

3243. POLYCHROME SCRIMSHAW WHALEBONE BUSK CHRONICLING A SHIPWRECK AND LOVE STORY

Mid-19th Century

Story told from right to left, showing a brig at sea, the vessel dismasted in a storm, a marooned sailor meeting a native woman, and an American flag planted in rockery, presumably signifying the sailor's return home. The tale concludes with the sailor and his island bride at their wedding, the couple holding hands while standing on a checkered floor in front of a window and beneath drapery swags. Faint script lettering on reverse, possibly "Shipwreck". A wonderfully engaging piece of American folk art. Length 12". 2,500/3,500

Provenance:
Paul DeCoste.
Private Collection.



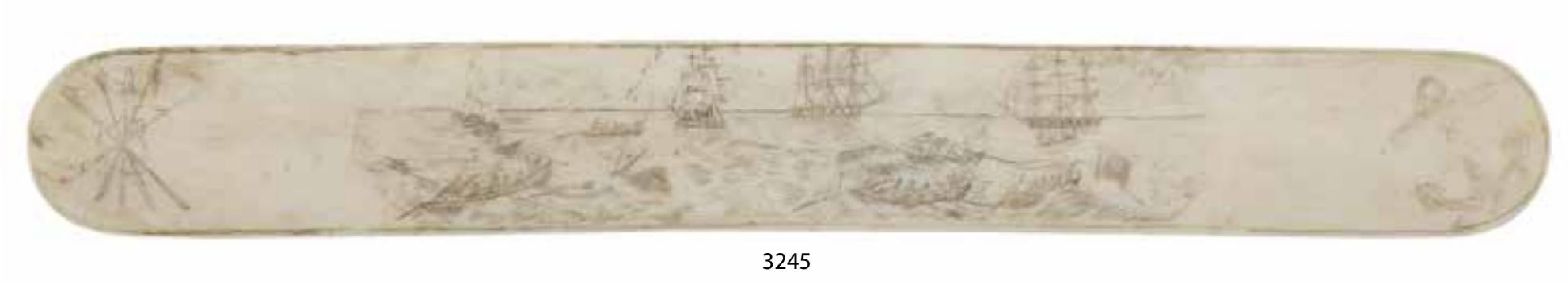
3244

3244. SCRIMSHAW WHALEBONE PANEL

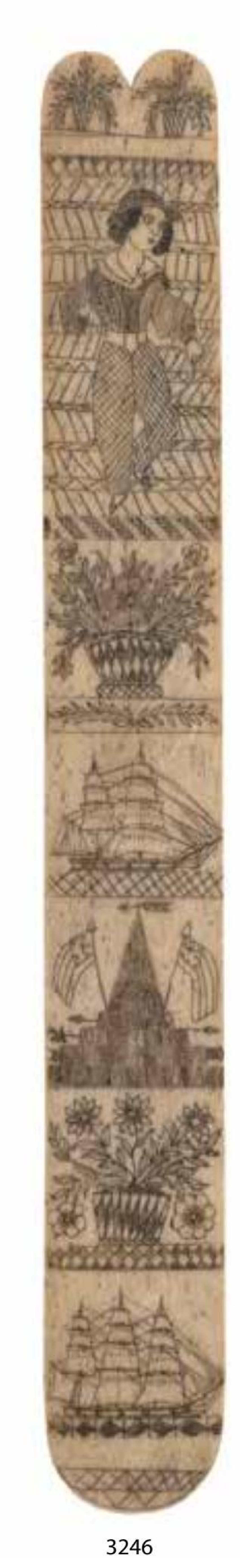
19th Century

Whaling scene at center shows a whaleship, three whaleboats and whales, some of which are waifed. Images of lighthouses at both ends. Initialed and dated "TW 1842" at one end and "J.T." at the other end. Length 14.5". Width 2". 2,000/3,000

Provenance:
Rafael Osona, Nantucket, Massachusetts.



3245



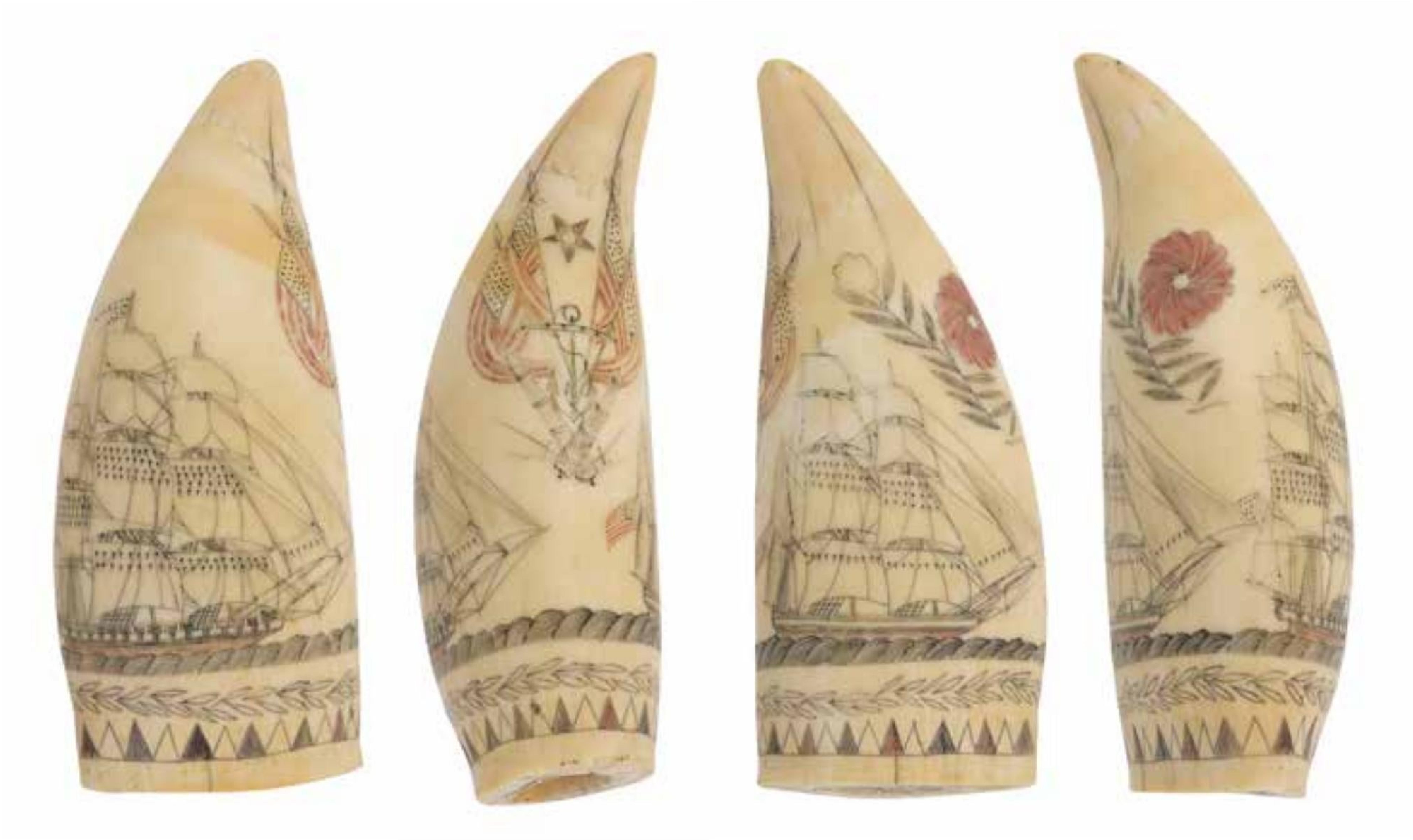
3246

3245. **SCRIMSHAW WHALEBONE BUSK WITH WHALING SCENE**
Circa 1850
Depicts a bustling whaling scene with four ships, five whaleboats at various stages of pursuit, and several whales. Scene is flanked on the left by the "Whalemen Coat of Arms", comprised of crossed whaling implements and a shield, and on the right by a fouled anchor. Very fine triple line border around the perimeter. Faint signature on reverse "Angiline". Length 14". 1,500/2,500

Provenance:
Hyland Granby Antiques, Hyannis Port, Massachusetts, January 30, 1996.
The Folk Art & Americana Collection of Carl and Sonia Schmitt.
Eldred's, The Marine Sale, July 25, 2019, Lot #348.
Private Collection.

3246. **SCRIMSHAW WHALEBONE BUSK**
19th Century
Double lobed top with images of plants in each lobe. Depicts a young girl with a ring, two floral bouquets, a two-masted ship, a figure mourning at a monument flanked by American flags, and a three-masted ship. Length 13". 1,200/1,500

3247. **SIX W. PRATT WHALE SILHOUETTES**
20th Century
Varied species. Each signed verso. All can be hooked onto a pine backboard, which has information verso about the different types of whales. Board 22.75" x 12.5". 800/1,200

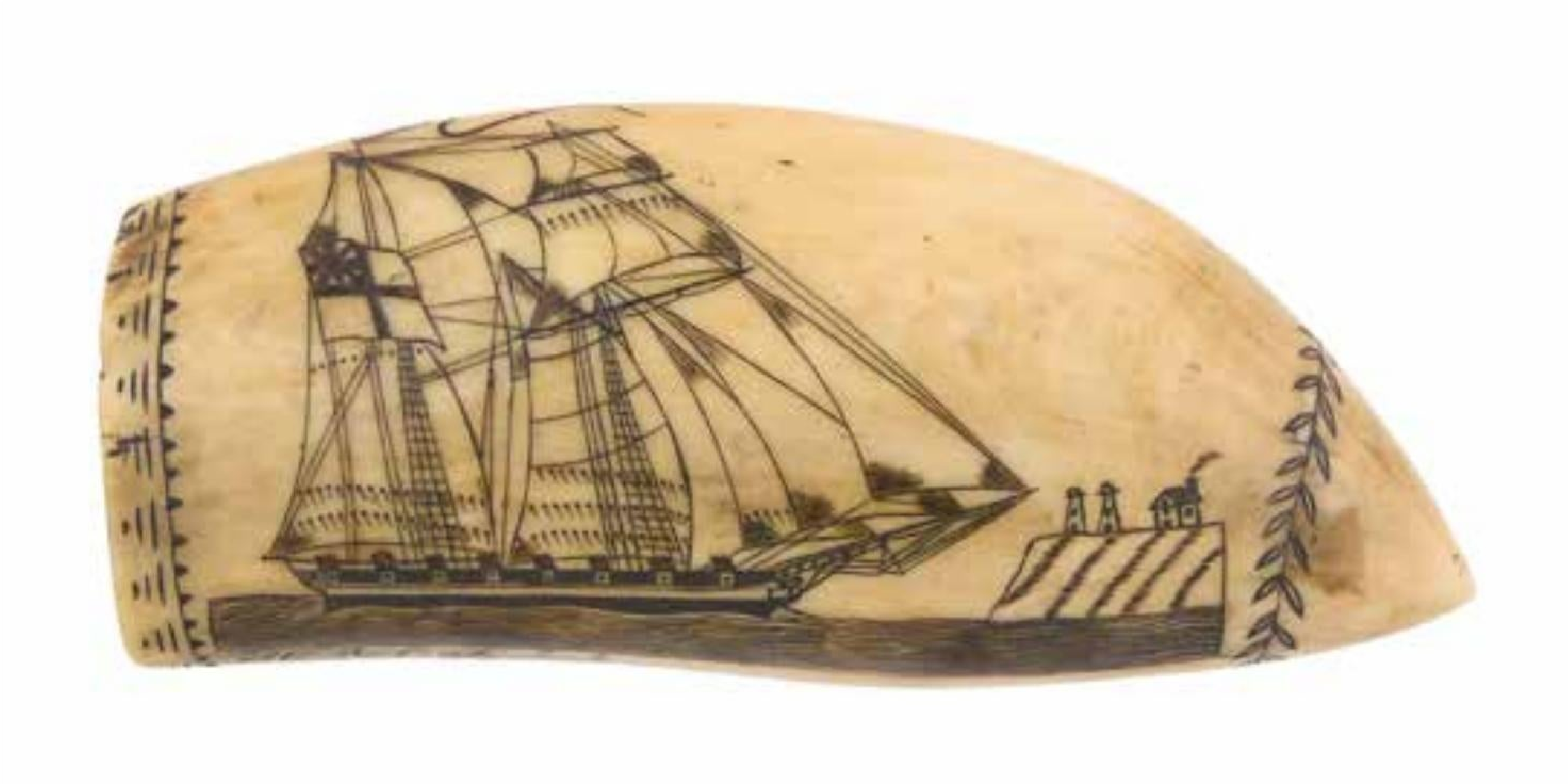


3248, *obverse, edge and reverse*

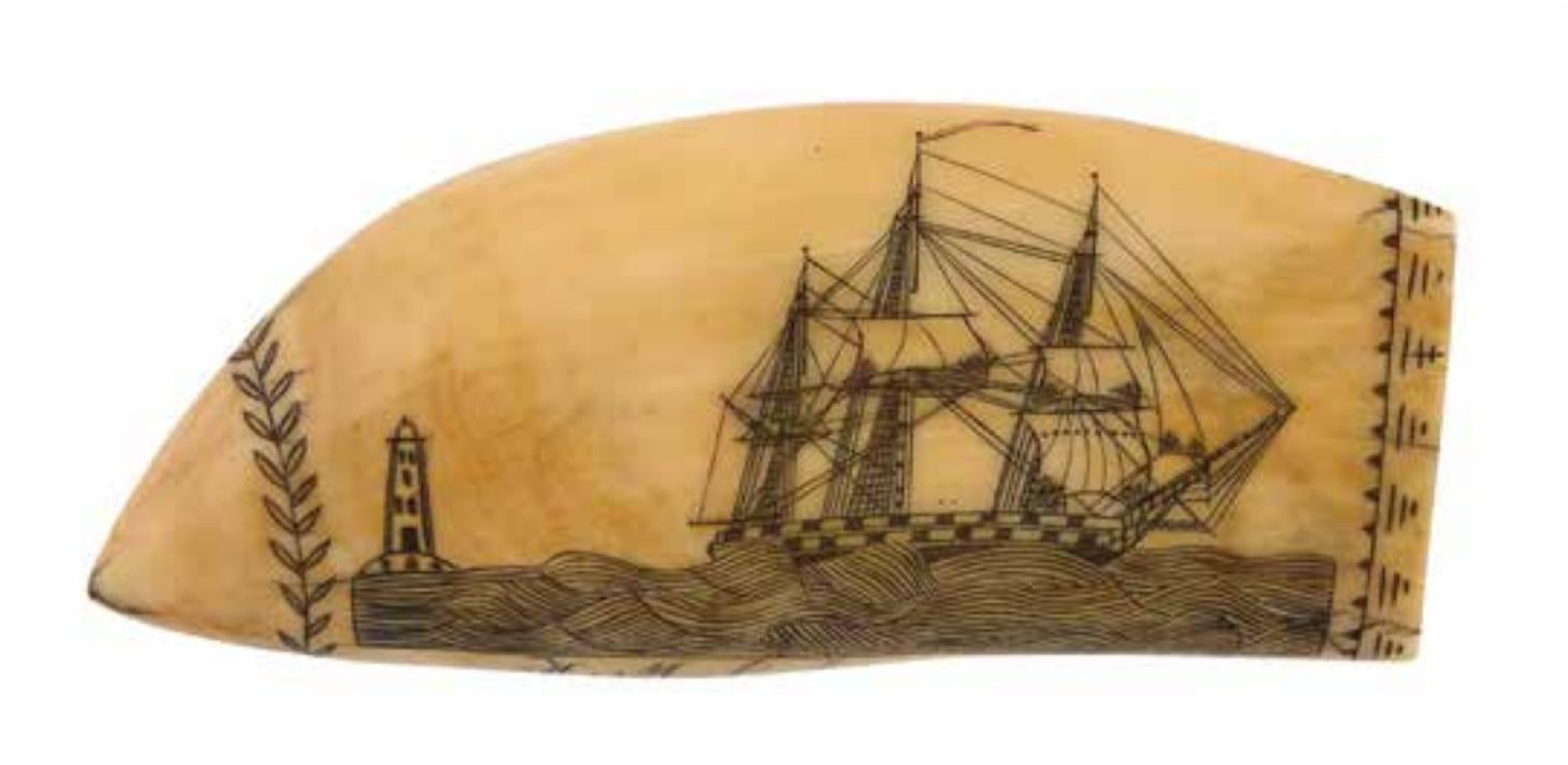
3248. **RARE POLYCHROME SCRIMSHAW WHALE'S TOOTH WITH PATRIOTIC MOTIFS**
19th Century
Both sides with a three-masted ship with red bottoms, one flying an American flag. Cannon, anchor, crossed American flags and a red flowerhead on edges. Stylized water, vine and sawtooth borders encircle base. Length 6". 15,000/25,000

Provenance;
Philip Chadwick Foster Smith, former curator of Peabody Essex Museum.
Northeast Auctions, Portsmouth, New Hampshire, 2003.

This work is by the same hand as two teeth from the collection of John F. Kennedy, which are now on display at the Kennedy Presidential Library.



3249, *obverse and reverse*

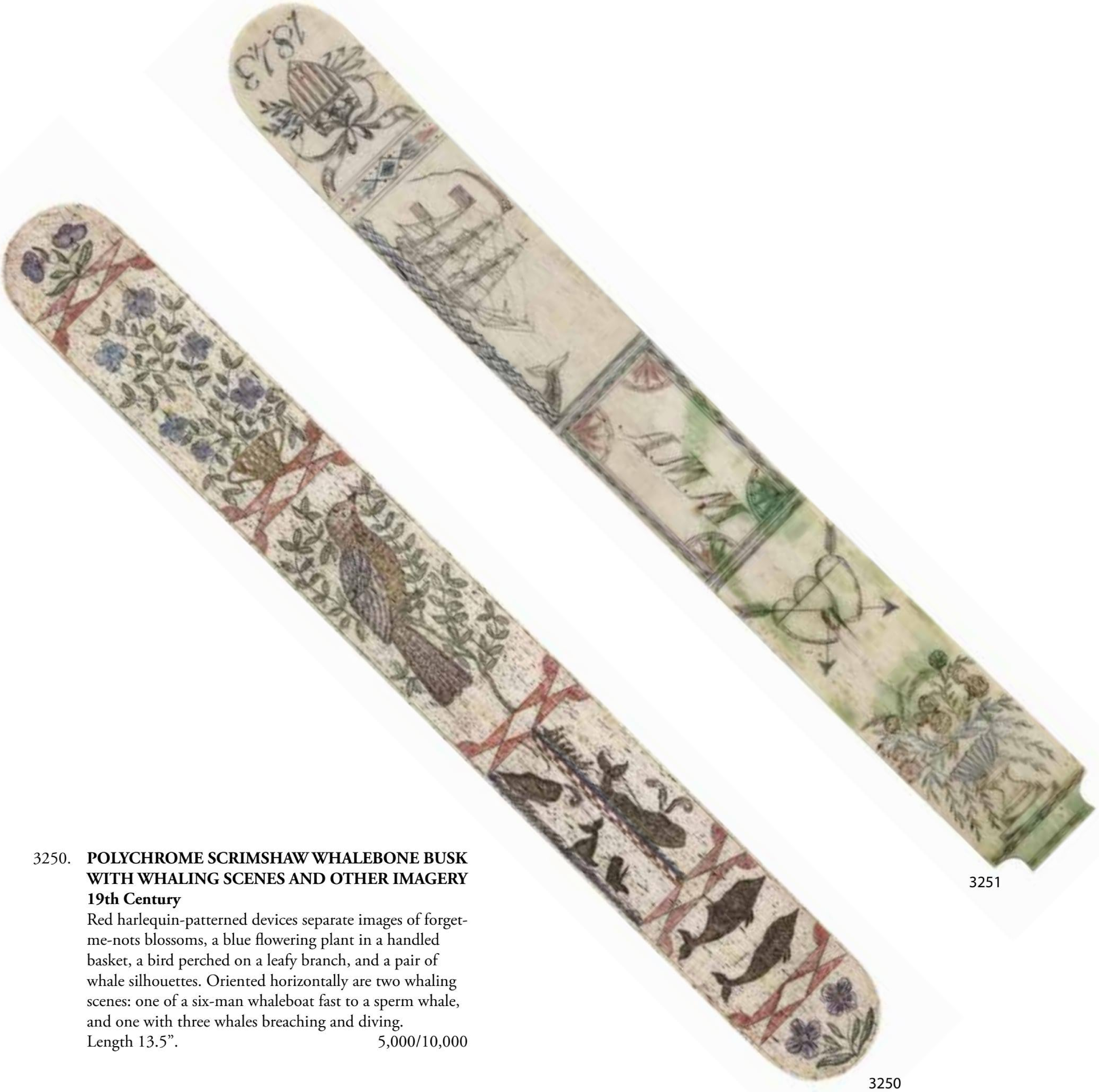


The first lighthouse at Flamborough, built from chalk, was completed in 1674 but was never lit. The current lighthouse was first lit December 1, 1806 and had a distinctive pattern of two white flashes followed by a red flash. Both buildings still stand.

An H.M.S. *Iris*, a 32-gun fifth rate launched in 1783, was lent by the Royal Navy to Trinity House in 1803. Trinity House is the official authority for lighthouses in England, Wales and the Channel Islands. *Iris* was later reclaimed, refitted and renamed before being broken up in 1833.

3249. **BRITANNIA ENGRAVER SCRIMSHAW WHALE'S TOOTH**
Circa 1830
Obverse depicts the "H.M.S. Sealark" off twin lighthouses and the keeper's house atop steep cliffs, possibly the Flamborough Head Lighthouse in Yorkshire. Smoke billows out from the house chimney, and the ship is flying the British white ensign and a long red pennant, and its red gunport lids are open. Reverse depicts the "H.M.S. Isis" or "Iris" and an offshore lighthouse, possibly Eddystone south of Rame Head, Cornwall. Both sides titled in script lettering below, underscored by leaf garlands. A similar leaf garland encircles the tip, and an unusual geometric pattern encircles the base. The deeply carved hulls on the vessels, particularly the *Sealark*'s, the undulating geometric pattern that makes up the sea, the use of red sealing wax, and the leafy garland borders are typical of the Britannia Engraver's work. Length 5.5". 20,000/30,000

Provenance:
The Collection of Mr. and Mrs. John Miklos.

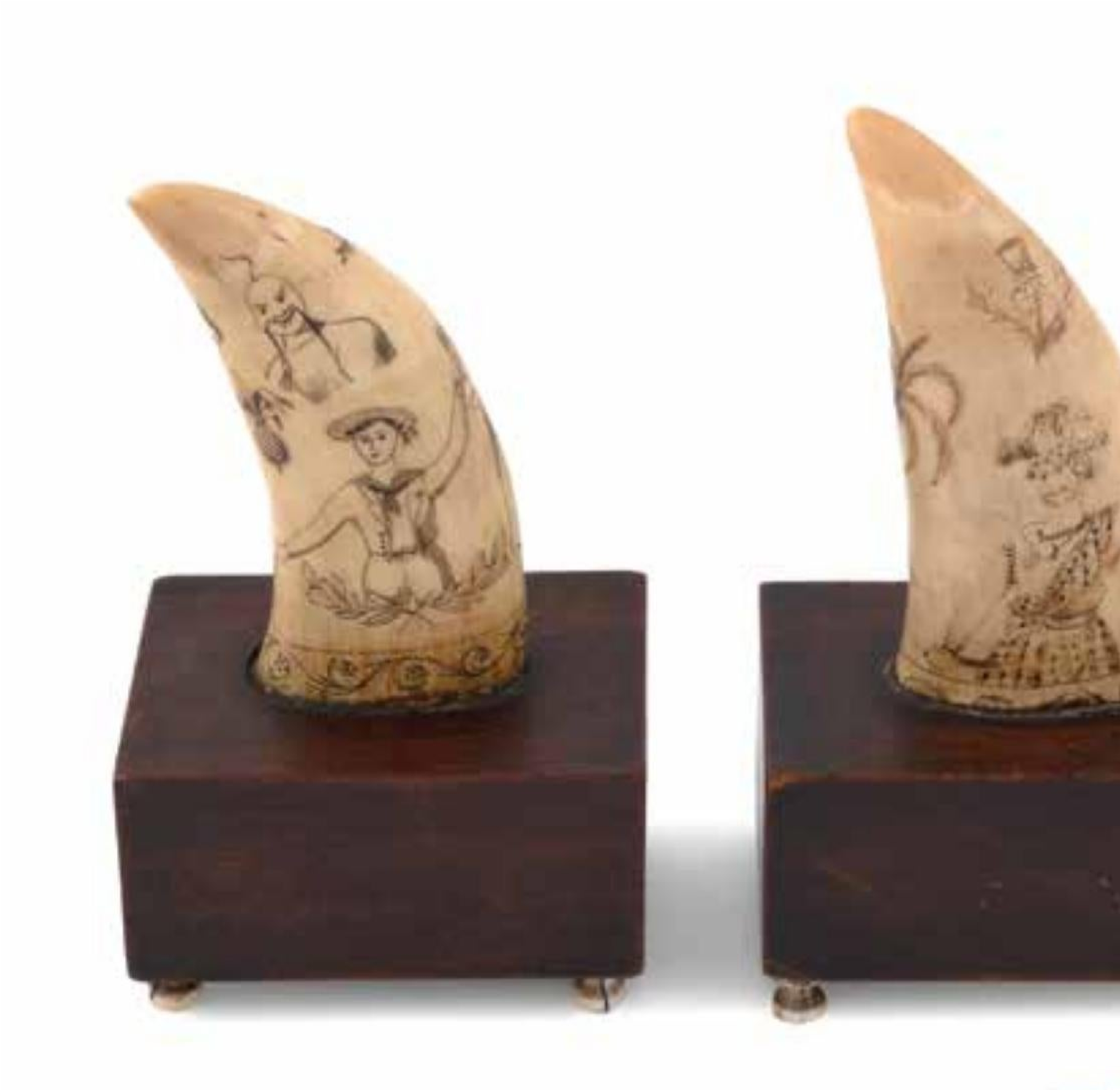


3251

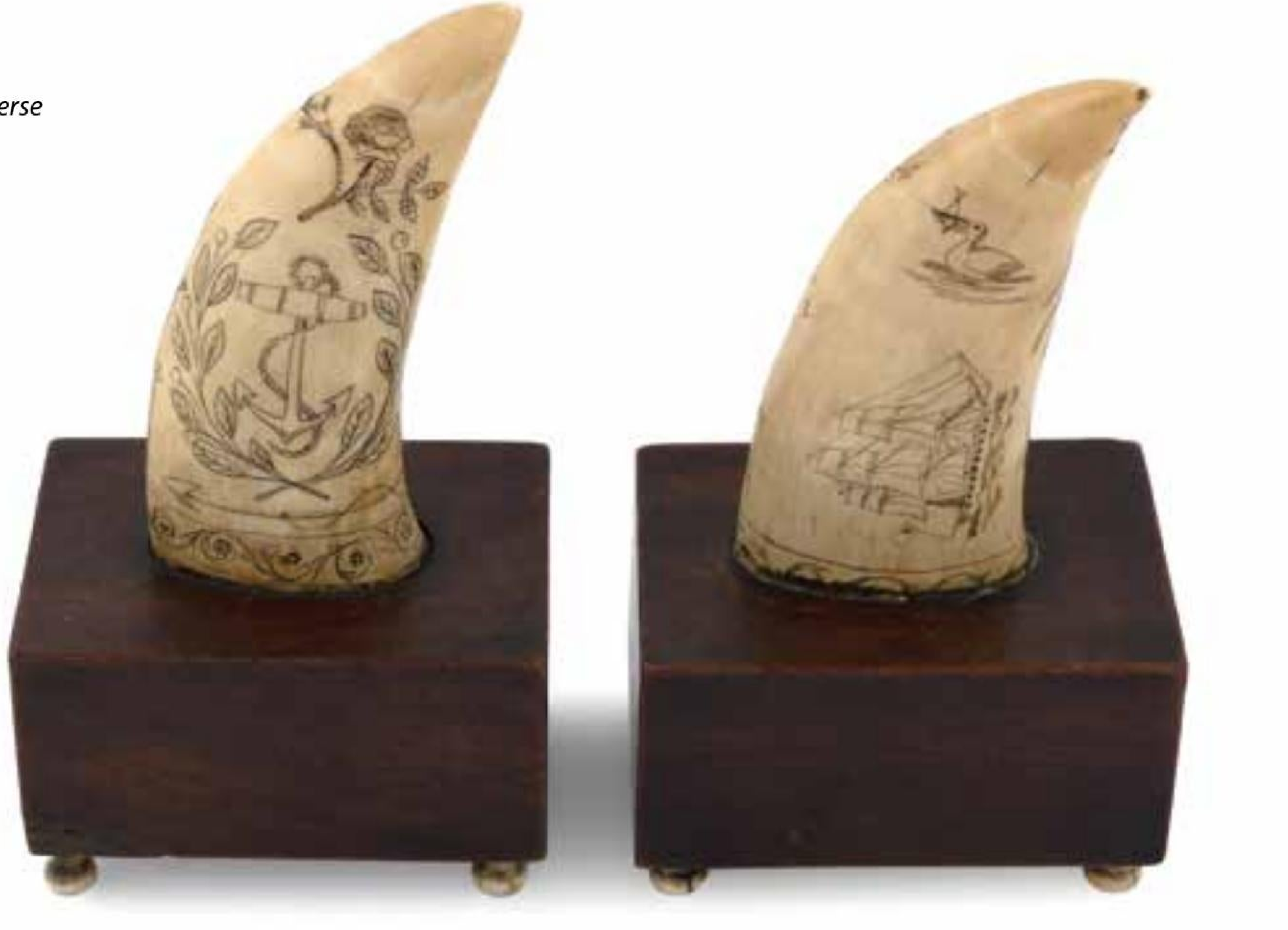
3250

3250. POLYCHROME SCRIMSHAW WHALEBONE BUSK WITH WHALING SCENES AND OTHER IMAGERY
19th Century
Red harlequin-patterned devices separate images of forget-me-nots blossoms, a blue flowering plant in a handled basket, a bird perched on a leafy branch, and a pair of whale silhouettes. Oriented horizontally are two whaling scenes: one of a six-man whaleboat fast to a sperm whale, and one with three whales breaching and diving. Length 13.5”. 5,000/10,000

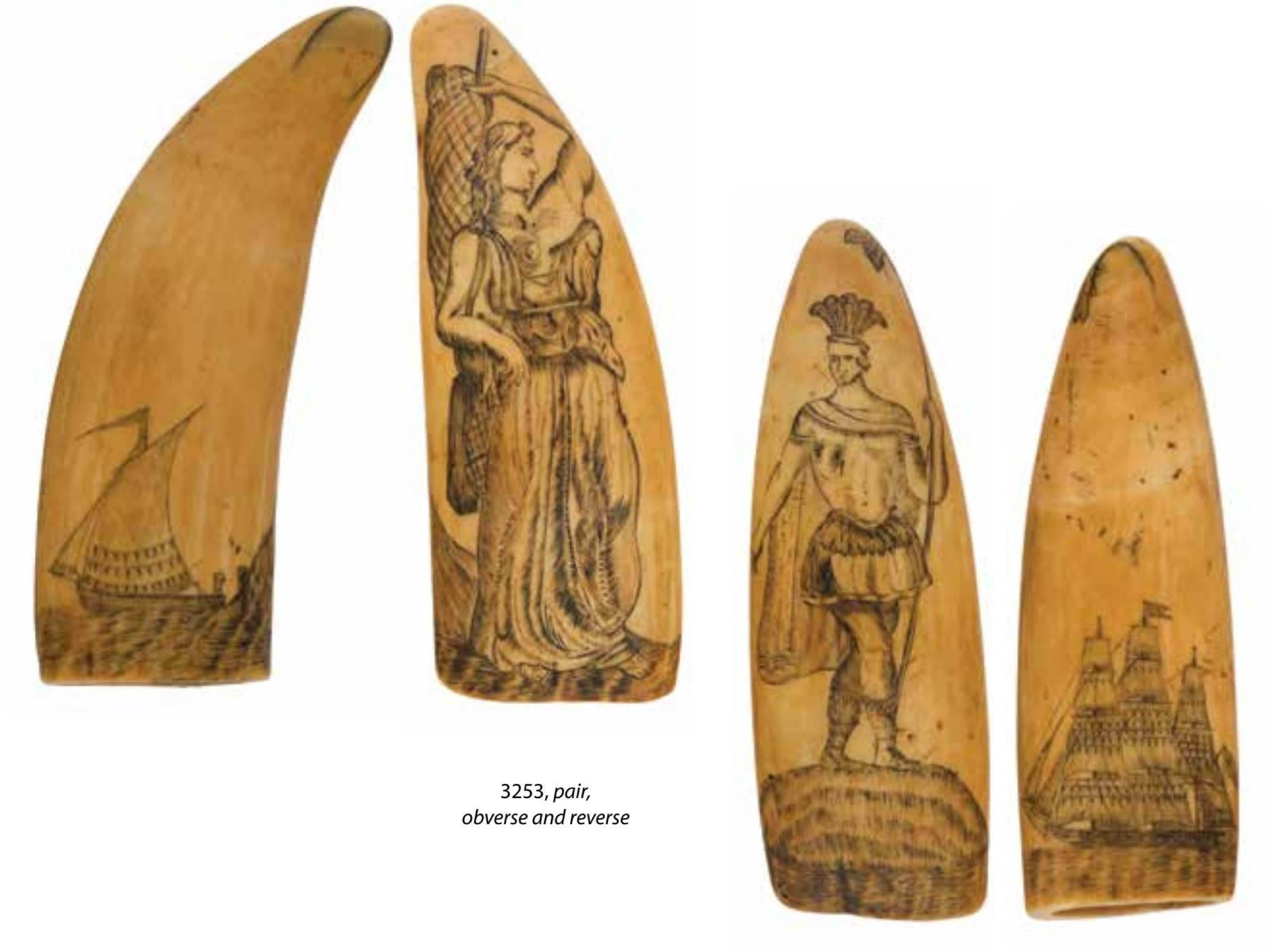
3251. POLYCHROME SCRIMSHAW WHALEBONE BUSK DATED 1843
19th Century
Depicts five images: an urn of flowers; conjoined hearts pierced by arrows; “AMM” within a frame with quarter-fan corners; a scene of an American-flagged whaleship pursuing a whale; and a Liberty shield. Images oriented in different directions. Dated below shield. Length 12.75”. 2,000/3,000



3252, pair,
obverse and reverse



3252. **PAIR OF SCRIMSHAW WHALE'S TEETH**
Mid-19th Century
Obverse of one depicts a three-masted ship and a bird with a fish in its beak. Reverse depicts a thistle and a Scotsman holding a sword. Obverse of other tooth depicts a sailor holding a glass, a Chinese man with a long mustache, and a pineapple. Reverse depicts a rose, an anchor within a foliate surround, and a double flue harpoon. Mounted on wooden block bases with turned ivory feet. Tooth lengths 5.25". Total heights 8". 5,000/7,000



3253, *pair,*
obverse and reverse

3253. PAIR OF SCRIMSHAW WHALE'S TEETH ATTRIBUTED TO SAMUEL W. TENNEY
19th Century

Typical of Tenney, who is also known as the "King of the Sea" artist, the scenes on the teeth wrap around the circumference and feature statuesque figures. One tooth with a woman on a hillside, a lighthouse and a jaunty figure sailing a gaff-rigged sloop. The other tooth with an ancient warrior holding a spear, and a three-masted ship flying an American flag. Lengths 4.75".

4,000/6,000

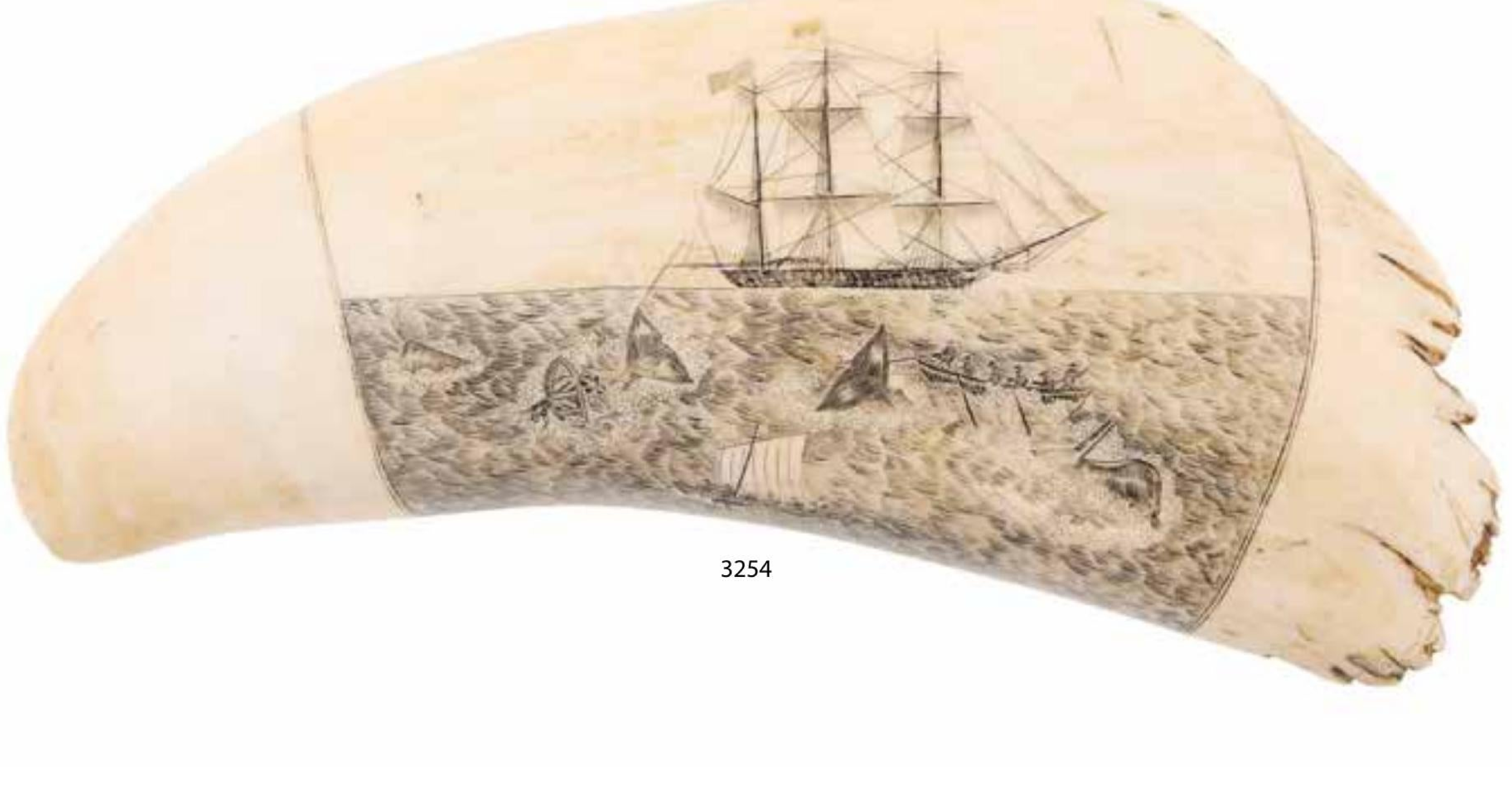
Provenance:
E. Norman Flayderman.
Private Rhode Island Collection.

Illustrated:
***Scrimshaw and Scrimshanders, Whales and Whalemen** by E. Norman Flayderman*
(New Milford, Ct.: N. Flayderman & Co., Inc., 1972), p. 61.

Samuel W. Tenney's identity was uncovered by scrimshaw historian Michael Gerstein through a tooth in the collection of Historic New England. Tenney was born in Oxford, Massachusetts and served in the Navy aboard the U.S.S. *Brandywine* and later on the whaleship *Fenelon* of New Bedford.

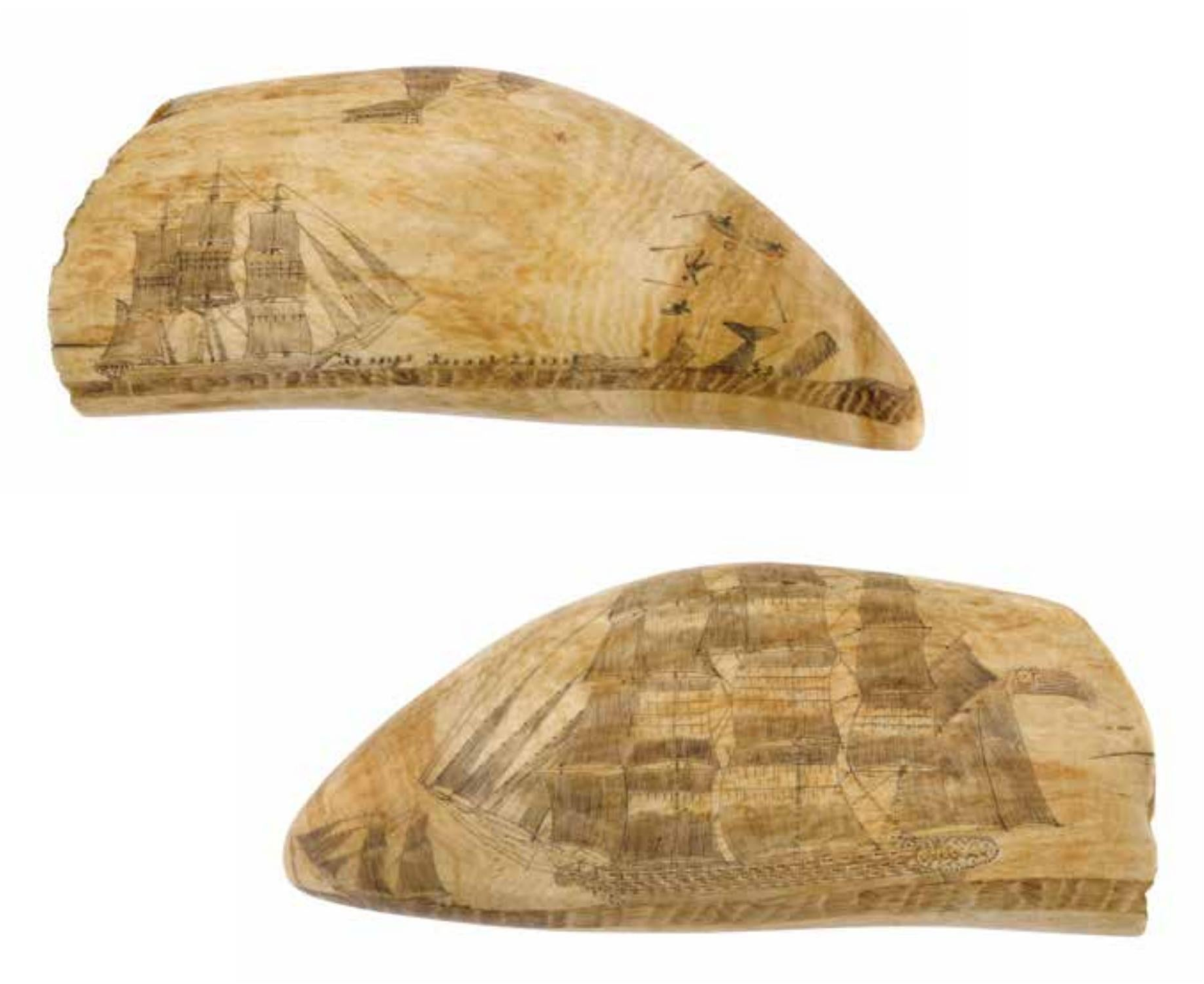
3254. **SCRIMSHAW WHALE'S TOOTH ATTRIBUTED TO WILLIAM LEWIS RODERICK**
First Half of the 19th Century
Depicts a whaling scene with a whaleship, three whaleboats and two visible whales. One whaleboat is under sail and another has been stoved, tossing whalemen into the water. The whaleship is flying a British ensign and another unidentified flag, and the hull is deeply engraved. Scene framed within a thin double line border at left and right. Reverse unpolished. Length 8". 60,000/90,000

Provenance:
Richard "Sam" Sylvia, Nantucket, Massachusetts, who indicated in 1979 that it had been part of Ed Stackpole's collection for 35 years.
Private Collection.
The Collection of Paul Vardeman.
The Collection of Mr. and Mrs. John Miklos.

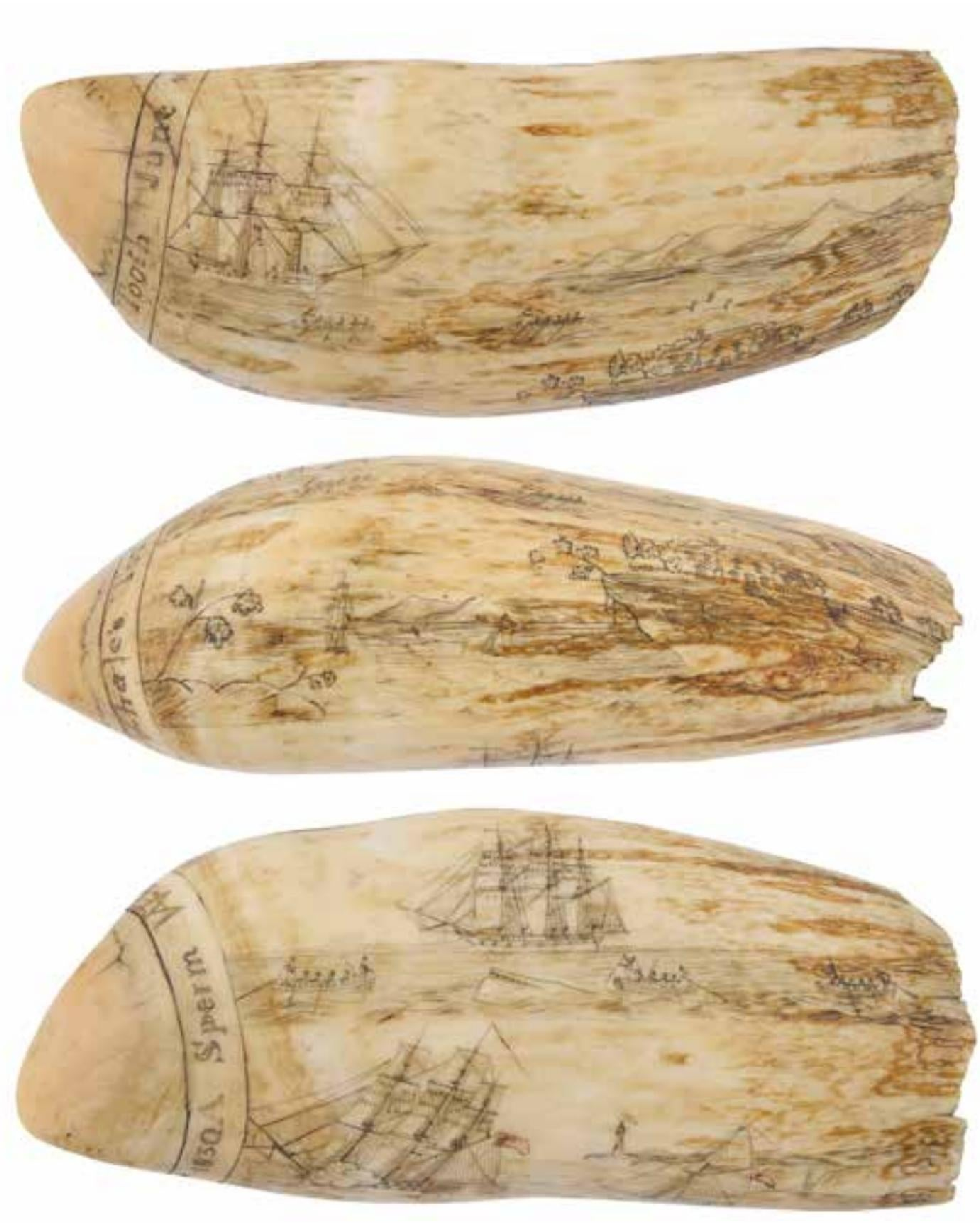

3254

3255. **SCRIMSHAW WHALE'S TOOTH WITH WHALING SCENE AND U.S. NAVAL VESSELS**
Mid-19th Century
Obverse depicts a panoramic view of a whaleship, three whaleboats in the water in pursuit of a pod of whales, and one stoved boat, the whalemen, their irons and barrels of line, and the split hull of their whaleboat tossed akimbo. Reverse depicts a three-decker, subtly marked "UNS" within a foliate design on the stern board and "PA" for Pennsylvania at the head. A smaller vessel with a dory is visible off the bow, and a lighthouse is in the far distance. Length 6.75".
15,000/25,000

Provenance:
The Collection of Mr. and Mrs. John Miklos.



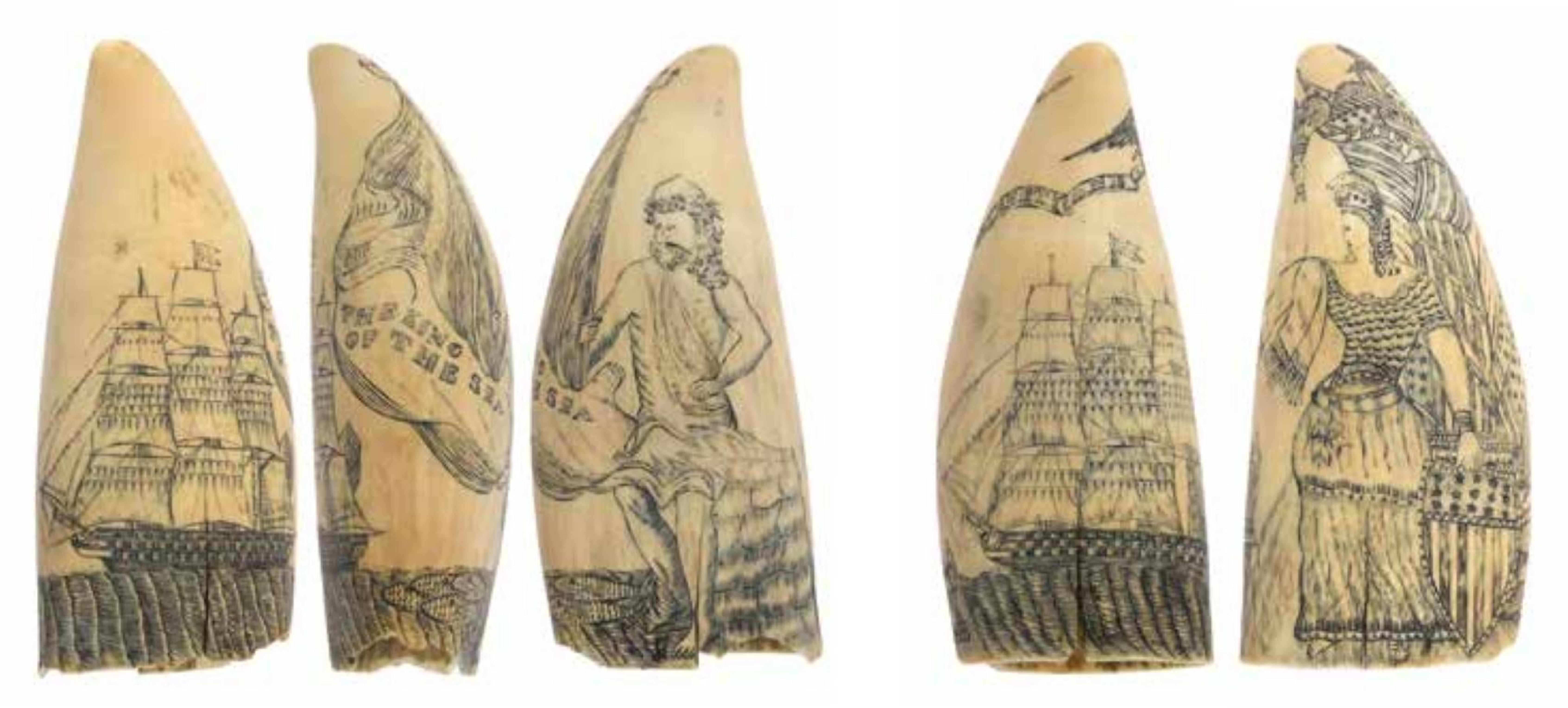
3255, *obverse and reverse*



3256, *obverse, edge and reverse*

3256. **POLYCHROME SCRIMSHAW "A SPERM WHALE'S TOOTH JUNE 11TH 1830" Circa 1830**
Titled in a band that encircles the tip, similarly to Frederick Myrick's signature on the famed "Susan's Teeth". The circumference of the tooth is covered with four charmingly rendered vignettes. Two depict whaling scenes, one off a hilly coast with two whaleboats in pursuit of a pod of whales and the whaleship cutting in, and the other with a whaleship and three whaleboats around an expired sperm whale. Another scene depicts a stately home on a cliff overlooking the sea, with two vessels and a hilly coastline in the distance, and the fourth shows a gunship firing its cannons, with a smaller vessel and a lighthouse atop steep cliffs off the starboard side. Both vessels are flying red flags, possibly British. Length 6.5". 25,000/35,000

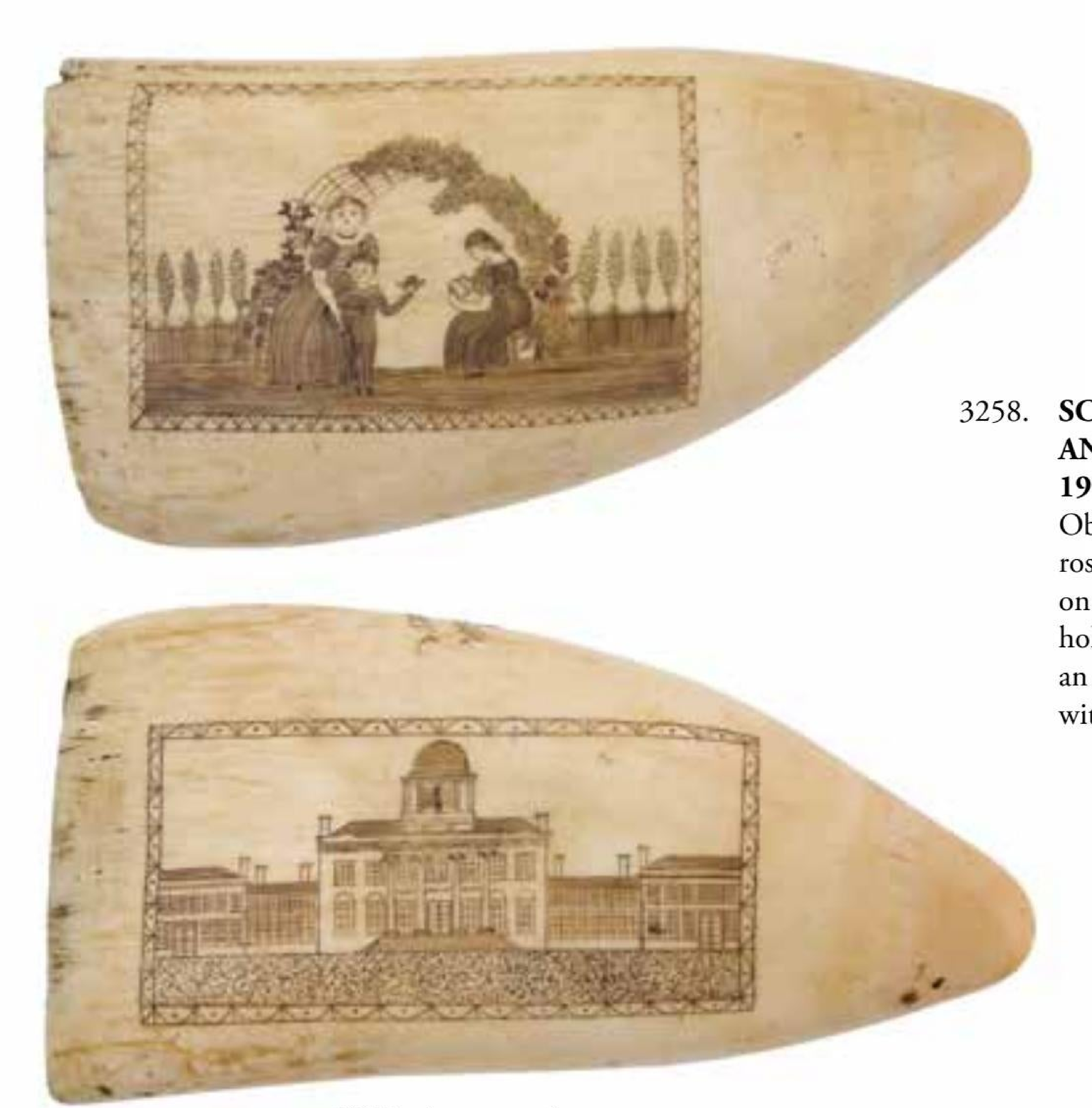
Provenance:
John Rinaldi Nautical Antiques, Kennebunkport, Maine.
The Collection of Mr. and Mrs. John Miklos.



3257, *pair,*
obverses and reverses

3257. **PAIR OF SCRIMSHAW WHALE'S TEETH ATTRIBUTED TO SAMUEL W. TENNEY**
19th Century
Obverses with oversize figures of Liberty and the King of the Sea, as typical for Tenney. Reverses depict three-decker warships flying American flags. Lengths 5.5". 6,000/9,000

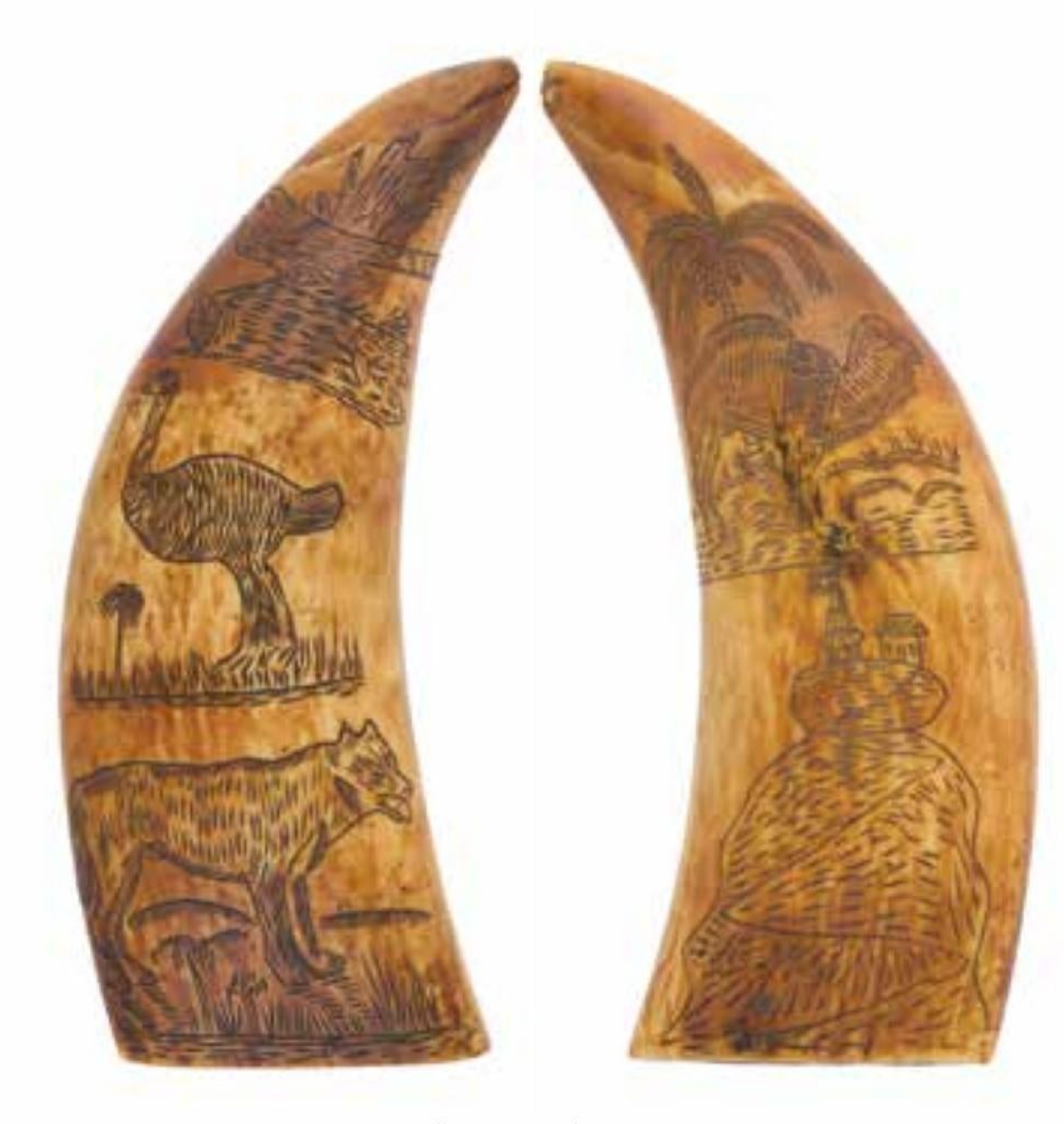
Provenance:
Skinner, Inc., Massachusetts.



3258, *obverse and reverse*

3258. **SCRIMSHAW WHALE'S TOOTH WITH FIGURAL AND ARCHITECTURAL SCENES**
19th Century
Obverse depicts a mother and her two children below a rose-covered arbor. The girl is reading a book while seated on a bench, and the boy, standing close to his mother, holds a toy. Some subtle polychroming. Reverse depicts an impressively large building. Both scenes contained within geometric frames. Length 7.25". 1,000/1,500

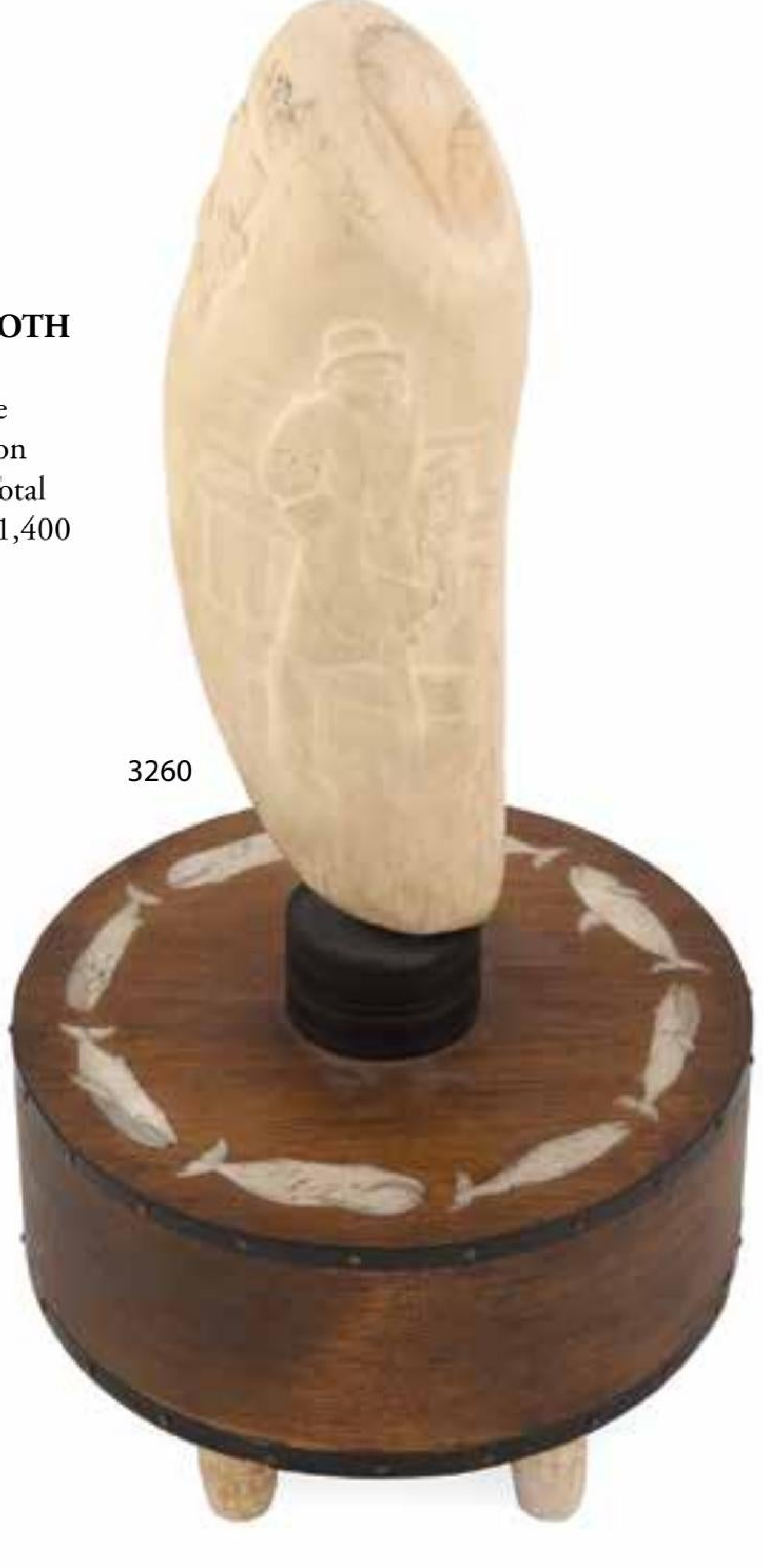
3259. **SCRIMSHAW WHALE'S TOOTH WITH EXOTIC SCENES**
19th Century
Obverse depicts a camel by a palm tree, and a steep rock formation topped by a building flying a British flag. Reverse depicts a bird perched on a log, an ostrich on a savanna, and a fierce wolf in a hilly landscape. Boldly engraved and richly inked. Deep patina. Length 6.5". 800/1,200



3259, *obverse and reverse*

3260. **WILLIAM STOKES RELIEF-CARVED WHALE'S TOOTH**
Depicts a peg-legged mariner, a sperm whale and whaling implements in a clenched fist. Displayed on a wooden base inlaid with a ring of whalebone whales. Signed and dated on underside "Wm. E. Stokes 4 16 1964". Tooth length 8". Total height 12.75". 800/1,400

3260



3261. **WHALEBONE SEAL PASTE BOX**
Diameter 2.75". 500/1,000

SESSION II

Friday, August 8 at 9:30 a.m.

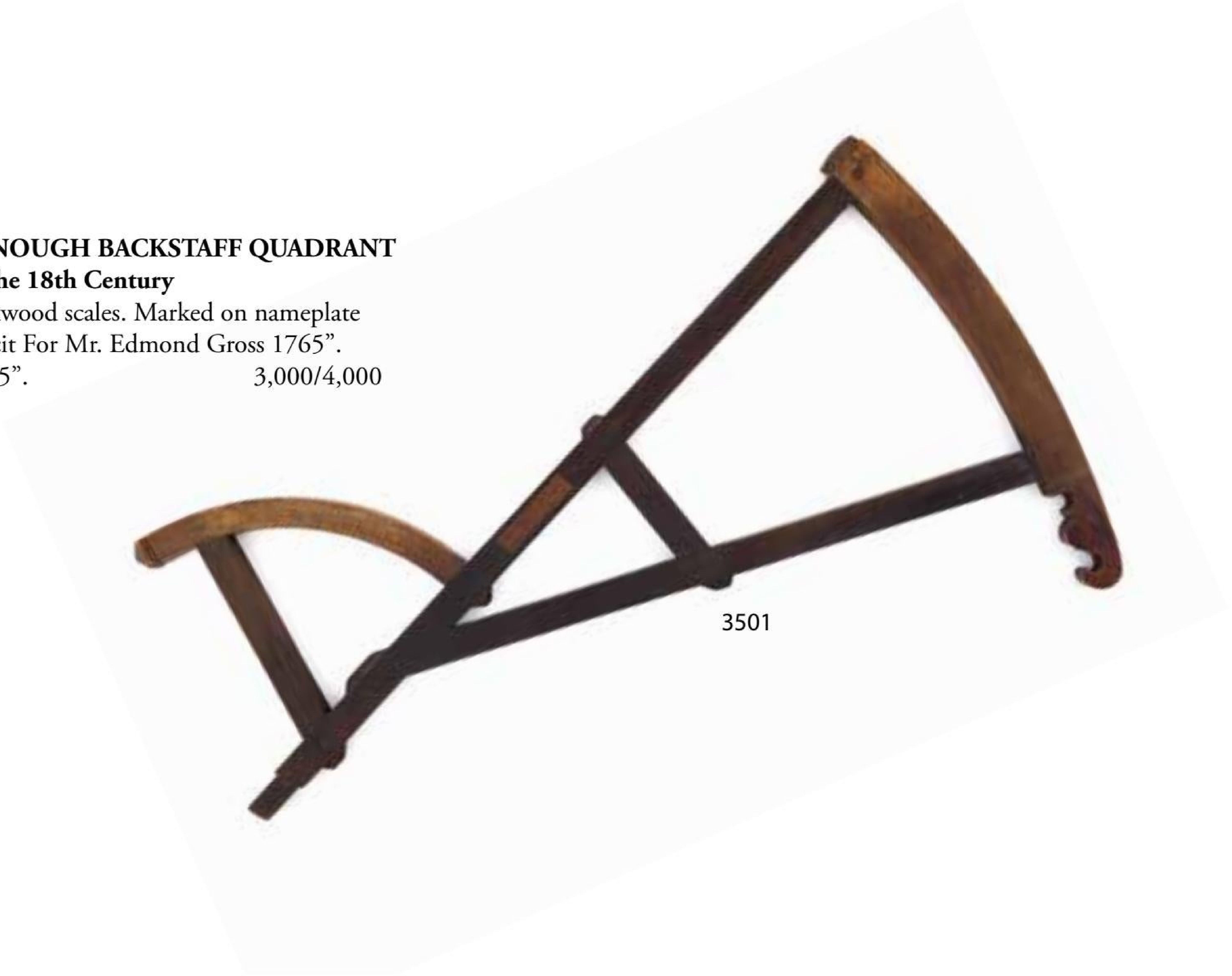
British and Continental Paintings

Prisoner-of-War Ship Models

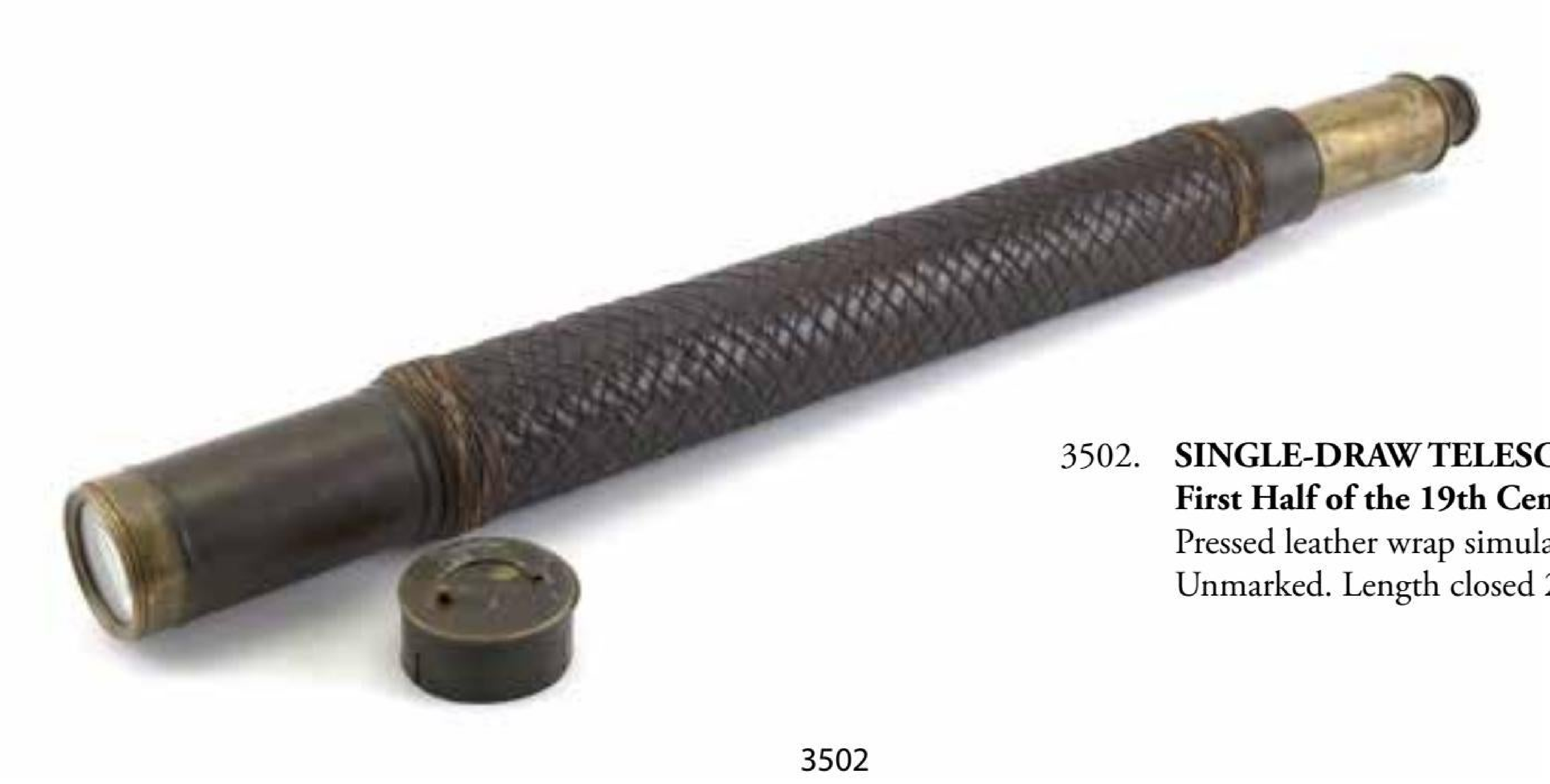
Navigational Instruments

More

3501. **RARE THOMAS GREENOUGH BACKSTAFF QUADRANT**
Boston, Second Half of the 18th Century
Hardwood frame with boxwood scales. Marked on nameplate "Thos Greenough […] Fecit For Mr. Edmond Gross 1765". Length 24.25". Width 13.5". 3,000/4,000



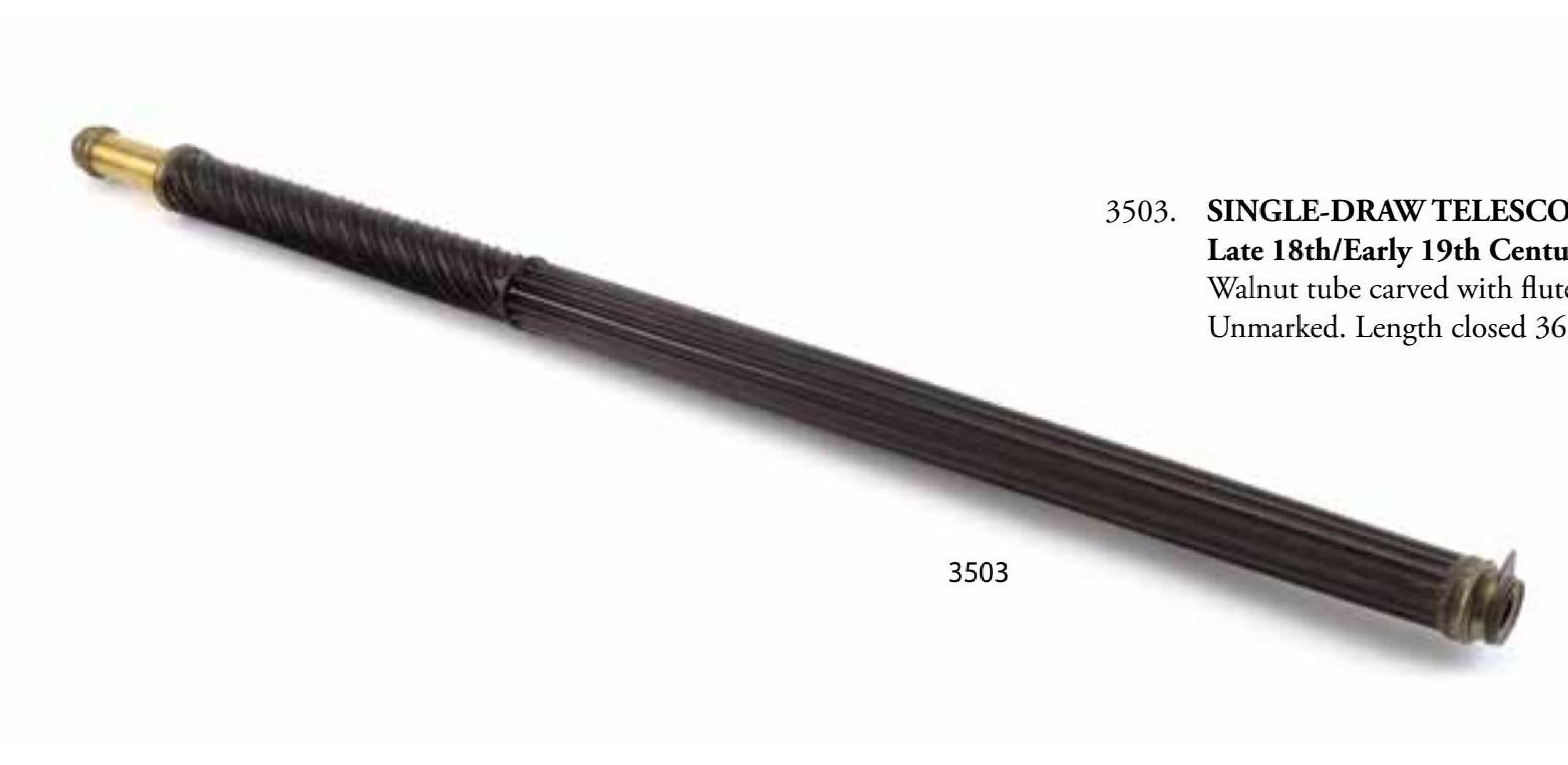
3501



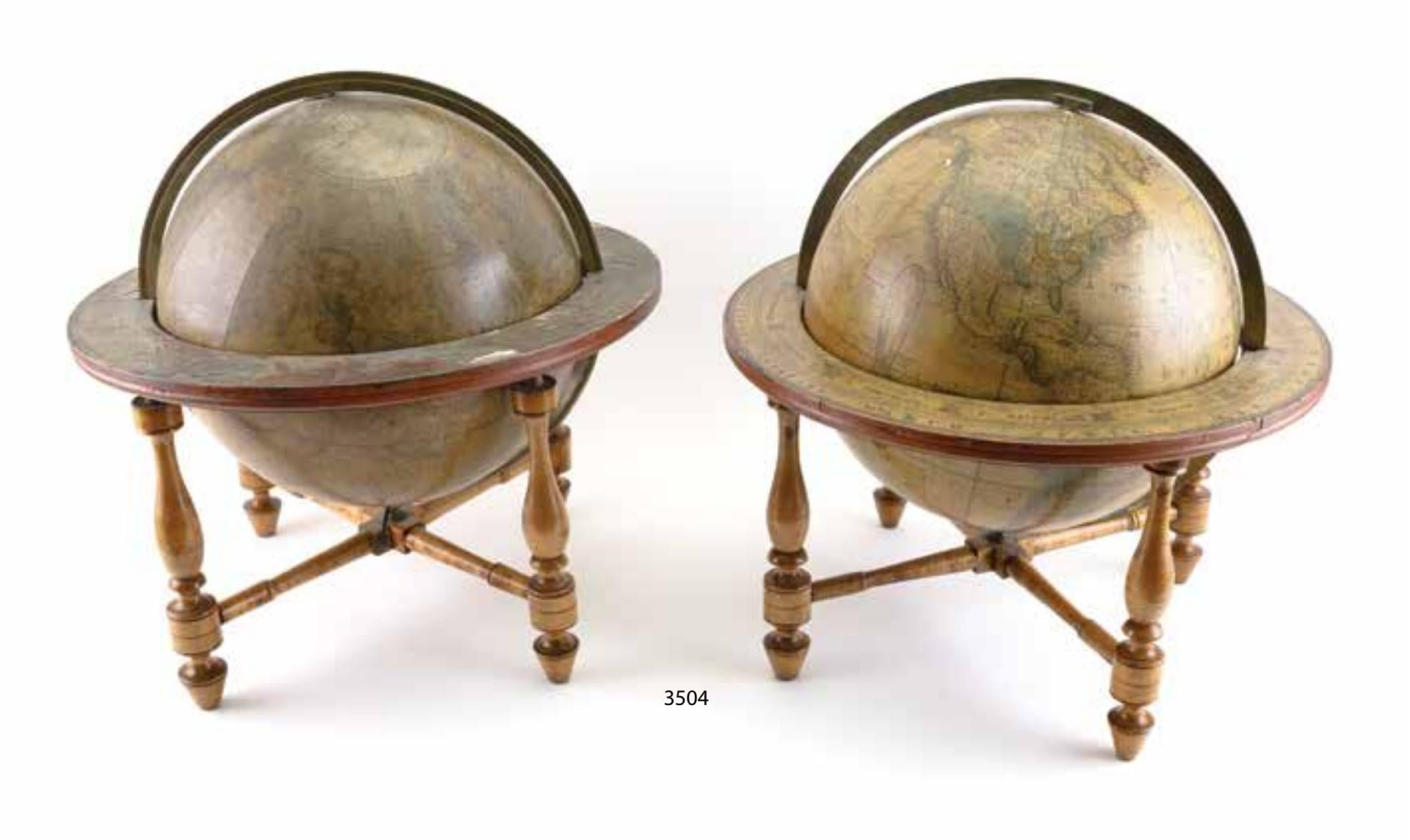
3502

3502. **SINGLE-DRAW TELESCOPE**
First Half of the 19th Century
Pressed leather wrap simulates braided leather. Unmarked. Length closed 27". 500/700

3503. **SINGLE-DRAW TELESCOPE**
Late 18th/Early 19th Century
Walnut tube carved with fluted and swirled designs. Unmarked. Length closed 36.5". 500/1,000

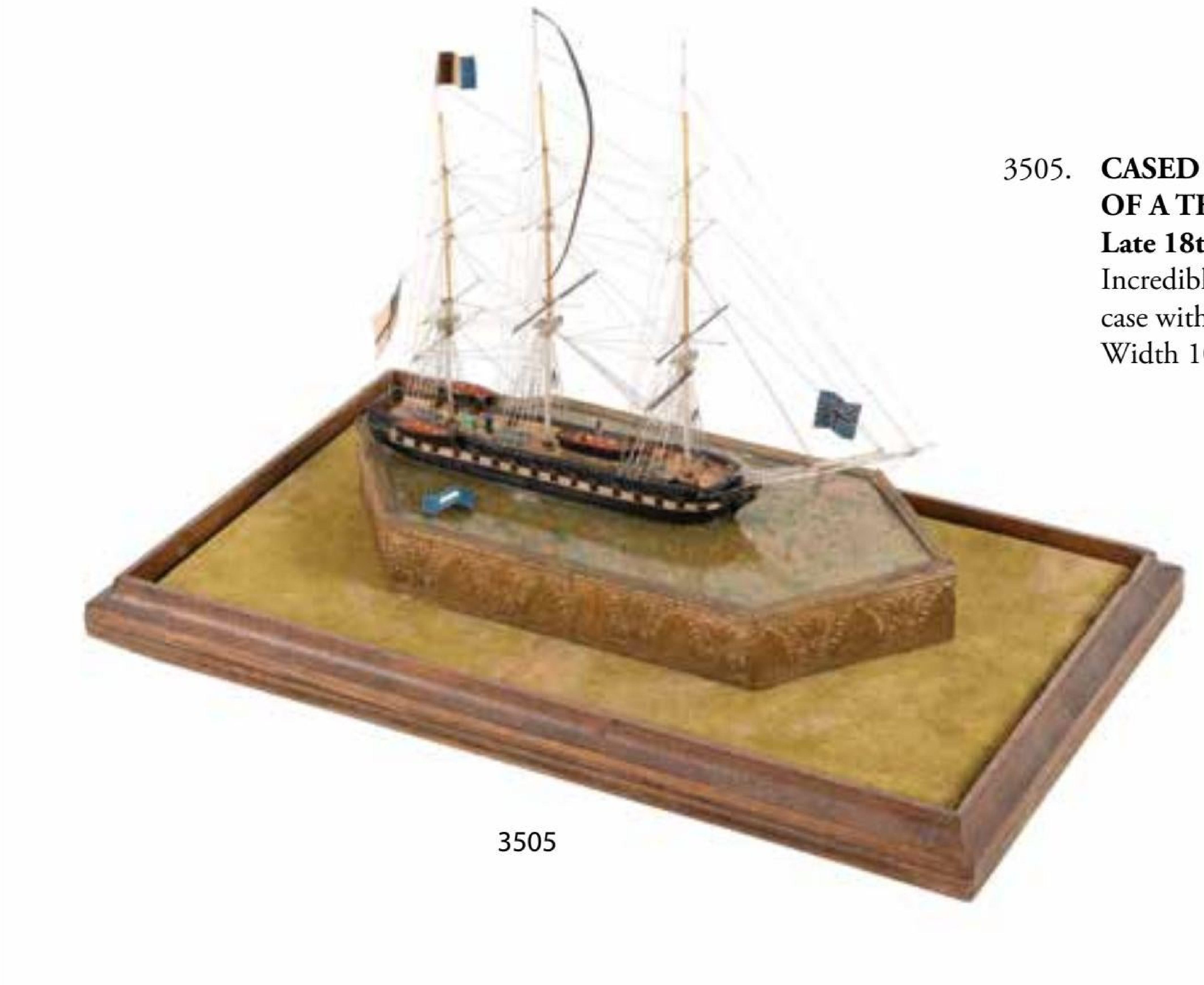


3503

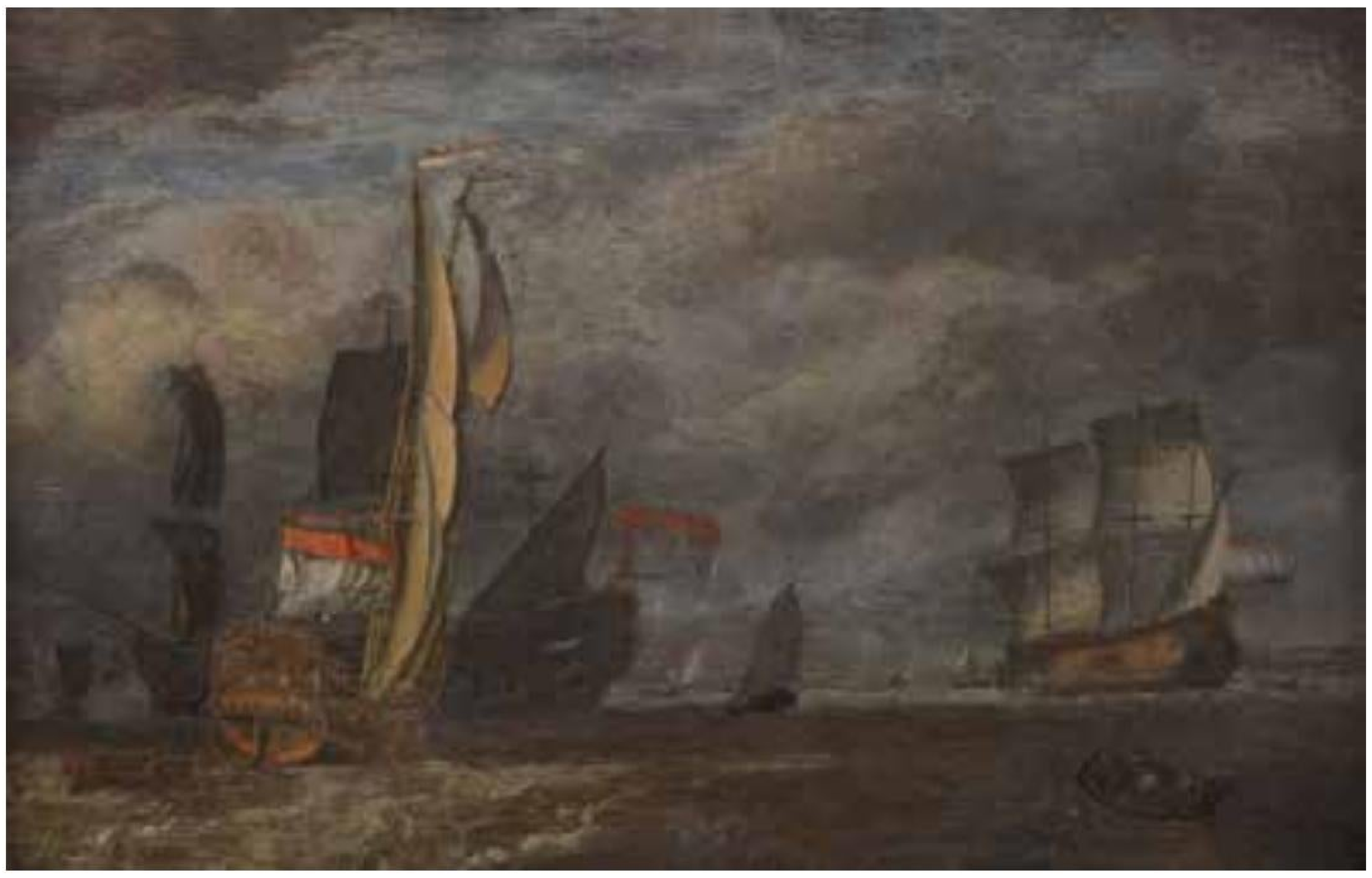

3504

3504. **RARE PAIR OF WILSON'S TERRESTRIAL AND CELESTIAL TABLE GLOBES**
Early 19th Century
Marked "Wilson's New American Thirteen Inch [...] Globe, examining with the greatest possible accuracy, the positions of the principal known places of the Earth with the tracks of various circumnavigators together with new discoveries and political alterations down to the present period 1838 by Cyrus Lancaster, Albany, N.Y.". Mounted with brass meridians on bird's-eye maple stands. Heights 21.5". Diameter of globes 13". Diameter of stands 24".
5,000/8,000

3505. **CASED BLOWN GLASS FAIRING MODEL OF A THREE-MASTED SAILING SHIP**
Late 18th/Early 19th Century
Incredibly detailed. Set on a plinth within a glass case with wood base. Case height 15". Length 16.25". Width 10.5". 500/1,000


3505

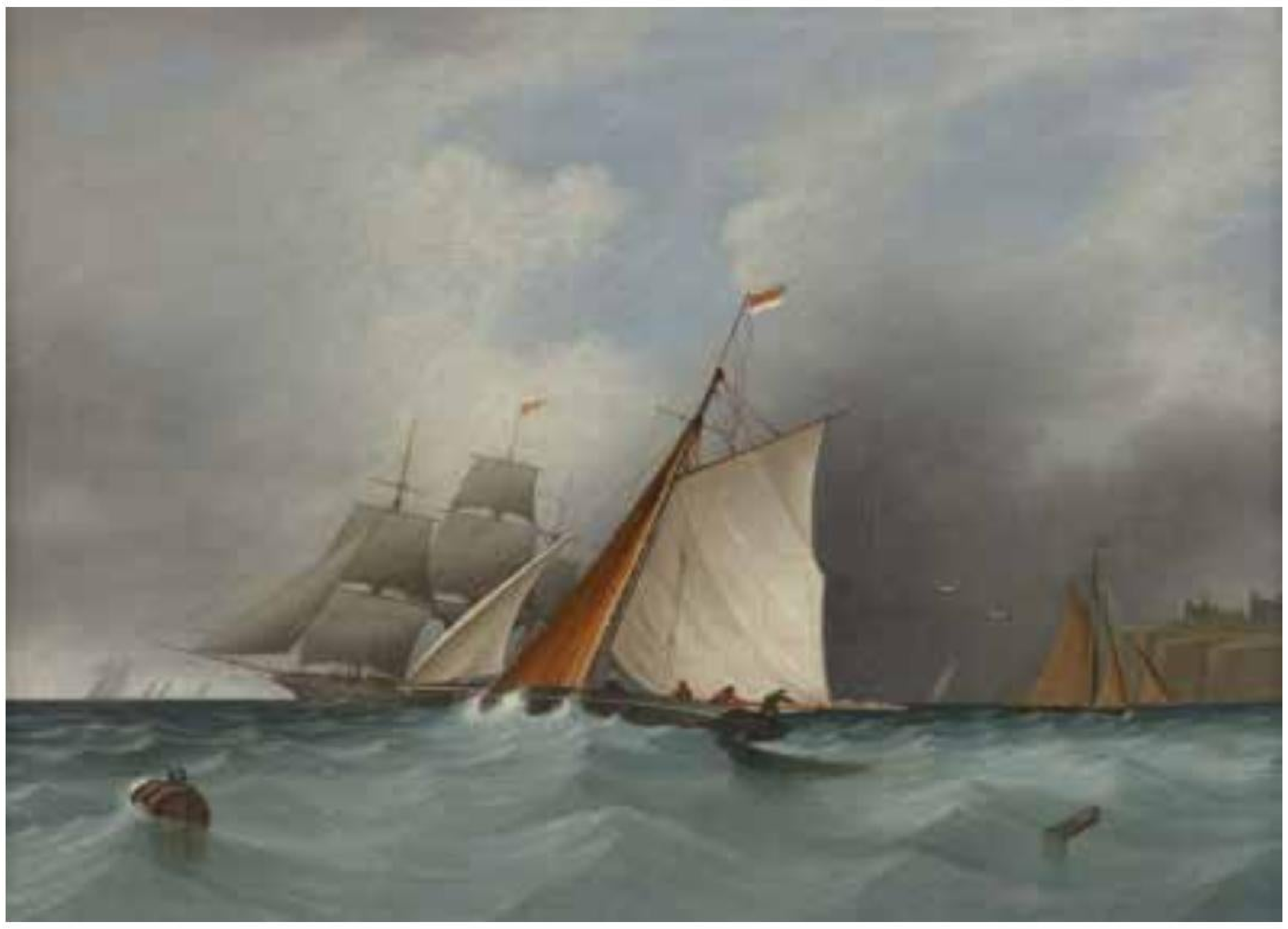
3506. **NICOLAS VAN DE VELDE**
The Netherlands, 18th Century
Dutch shipping channel. Unsigned. Oil on panel, 6.5" x 10". Framed 14" x 18". 1,000/1,500



3506

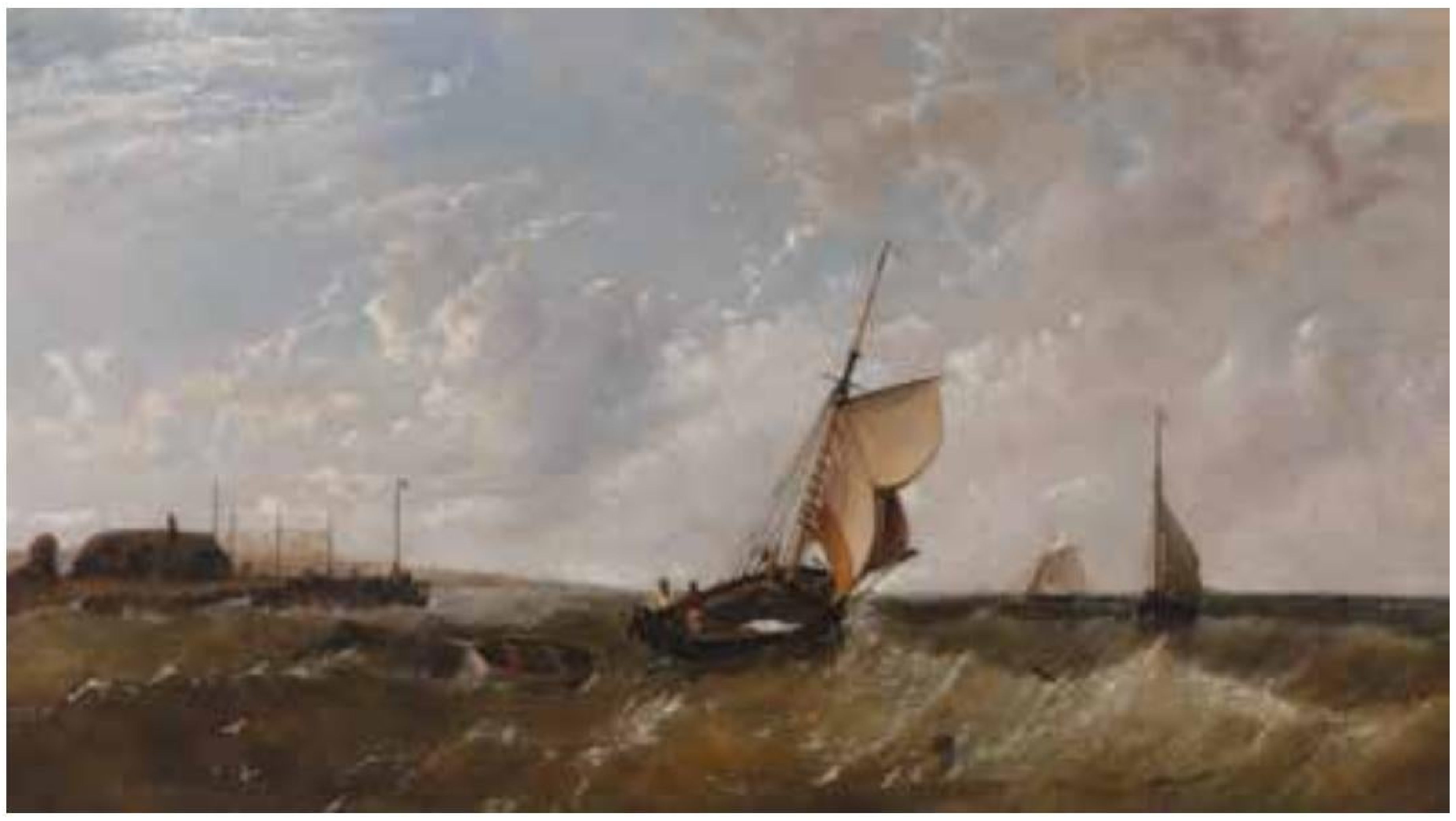
3507. **THOMAS LUNY**
United Kingdom, 1759-1837
Ships off a coast. Signed lower right on a piece of driftwood "T.L.". Oil on canvas, 18" x 24.5". Framed 21.25" x 28". 4,000/6,000

Provenance:
Private Collection, New Jersey.

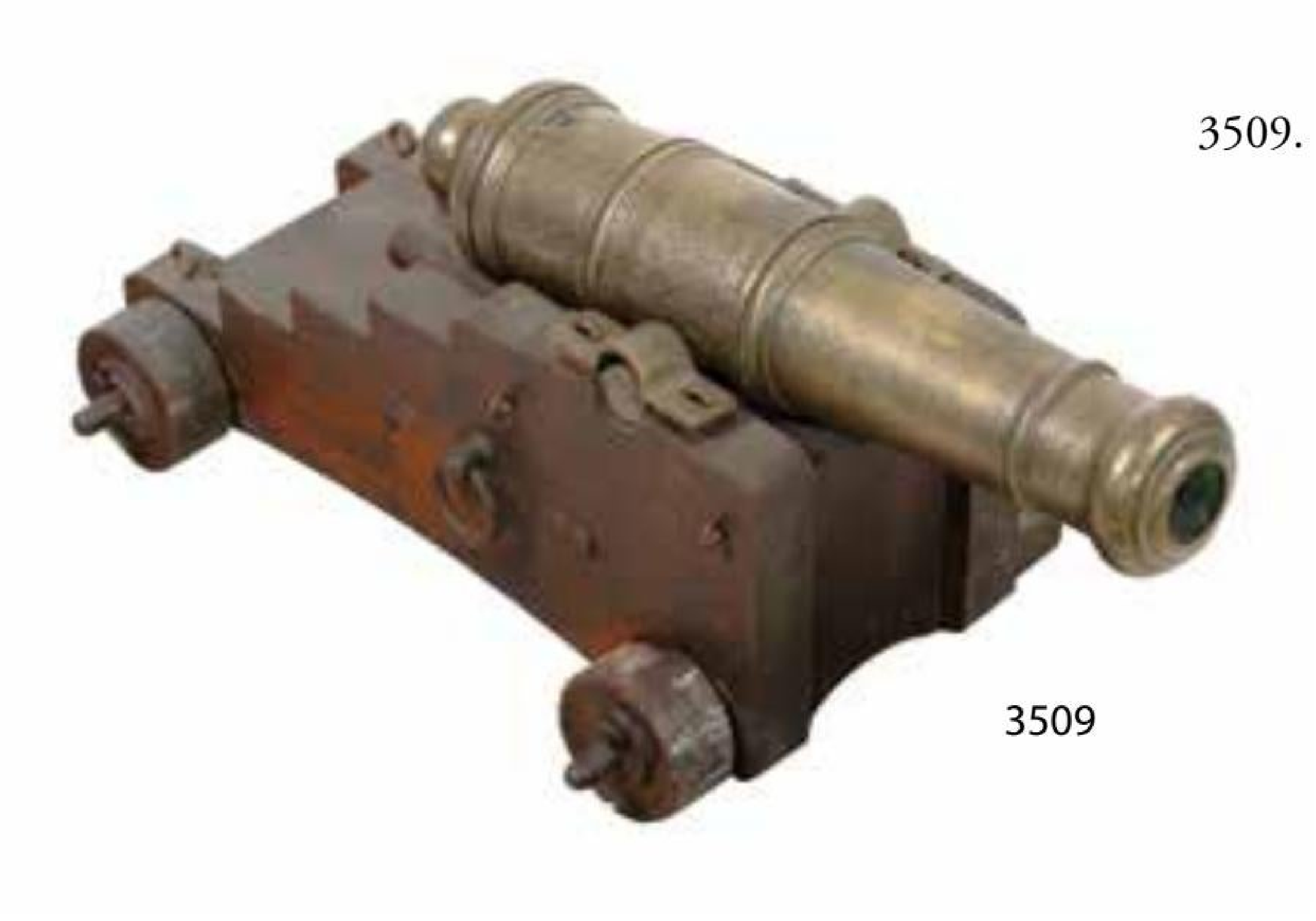


3507

3508. **JAMES MEADOWS, SR.**
United Kingdom, 1798-1864
Shipping on rough seas. Signed faintly lower right "Meadows". Oil on canvas, 24" x 42". Framed 32" x 50". 1,000/1,500

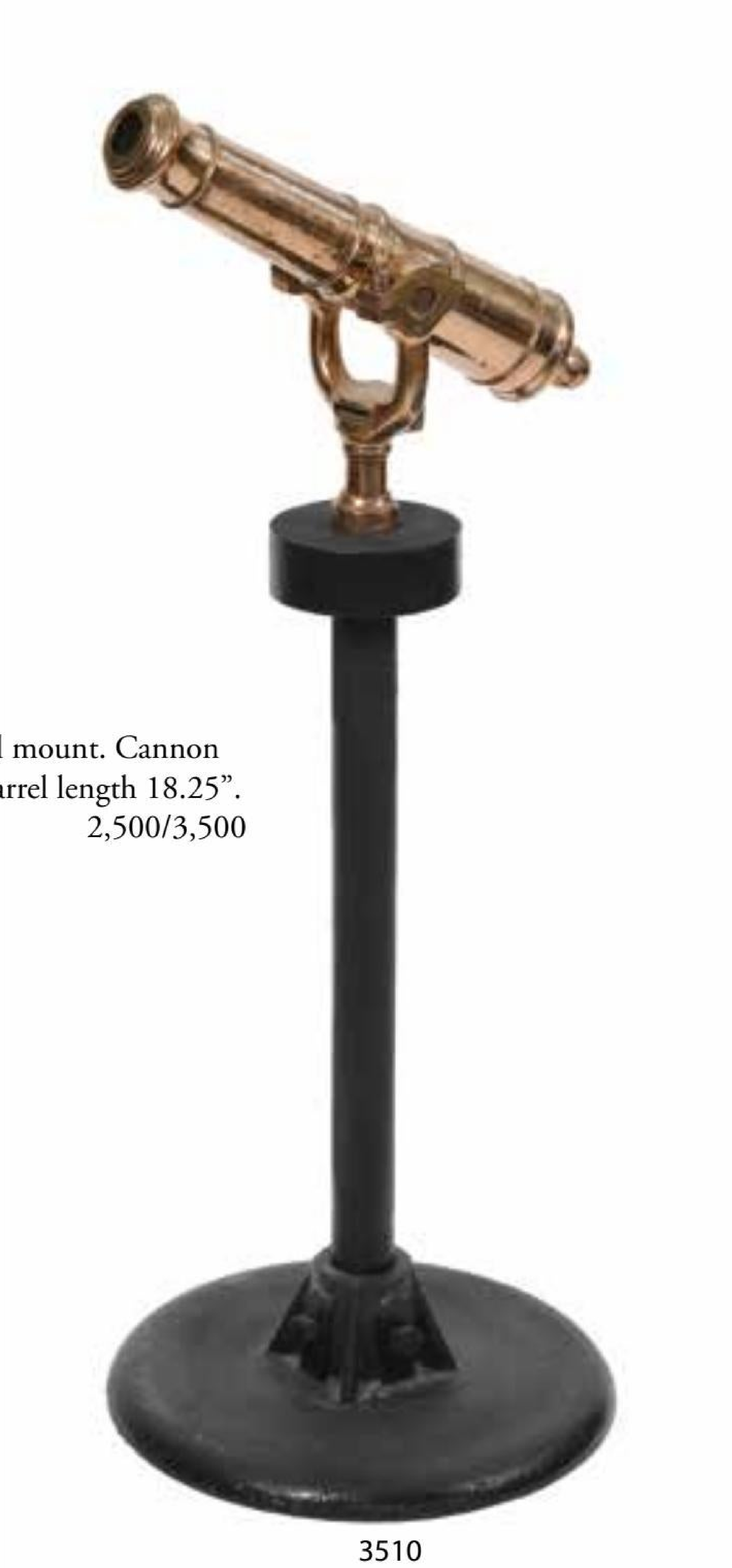


3508



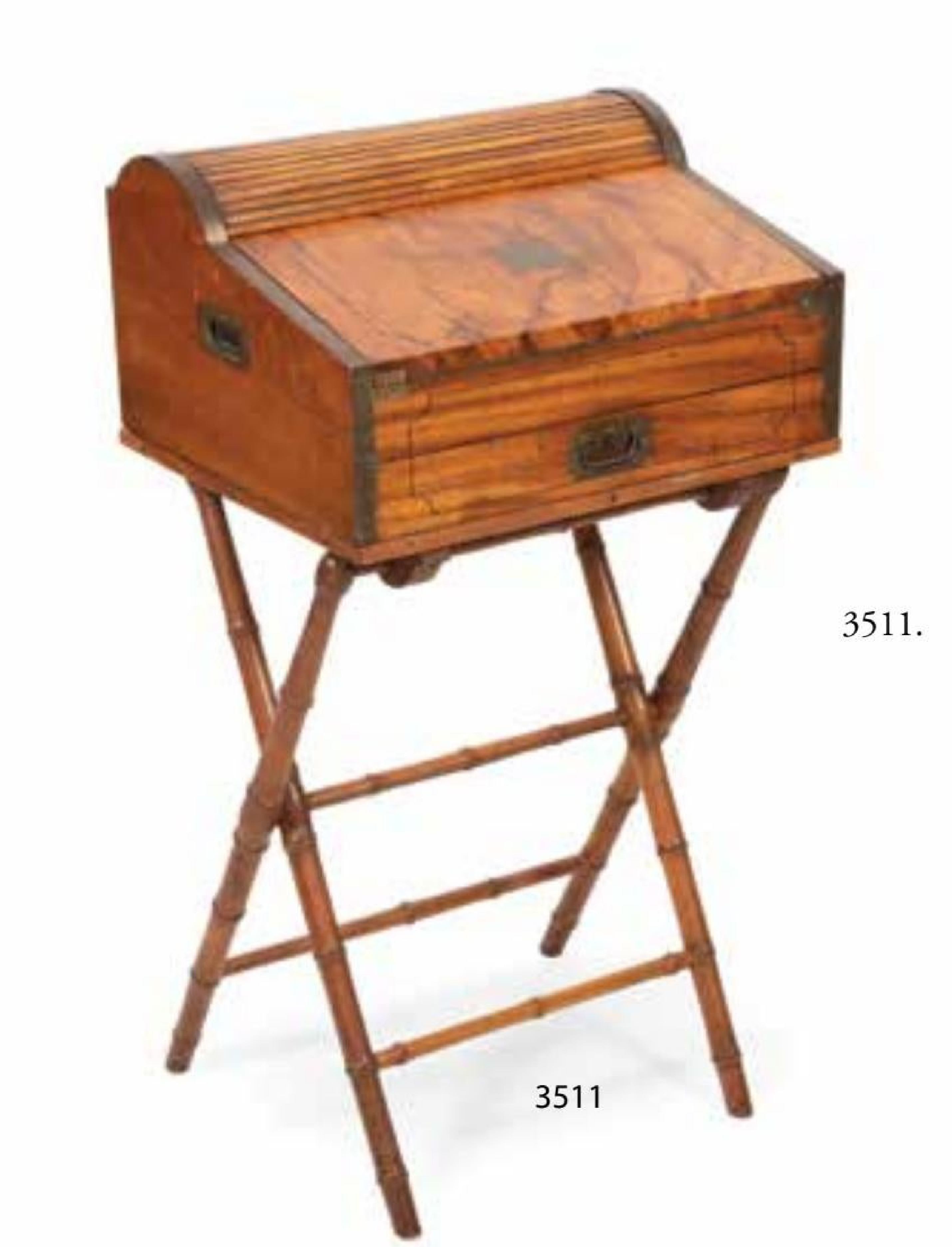
3509

3509. **BRONZE CANNON**
19th Century
Bore diameter 1.5”. Unmarked. Hardwood carriage. Length of cannon 20.5”. Total length 28.5”.
2,000/3,000



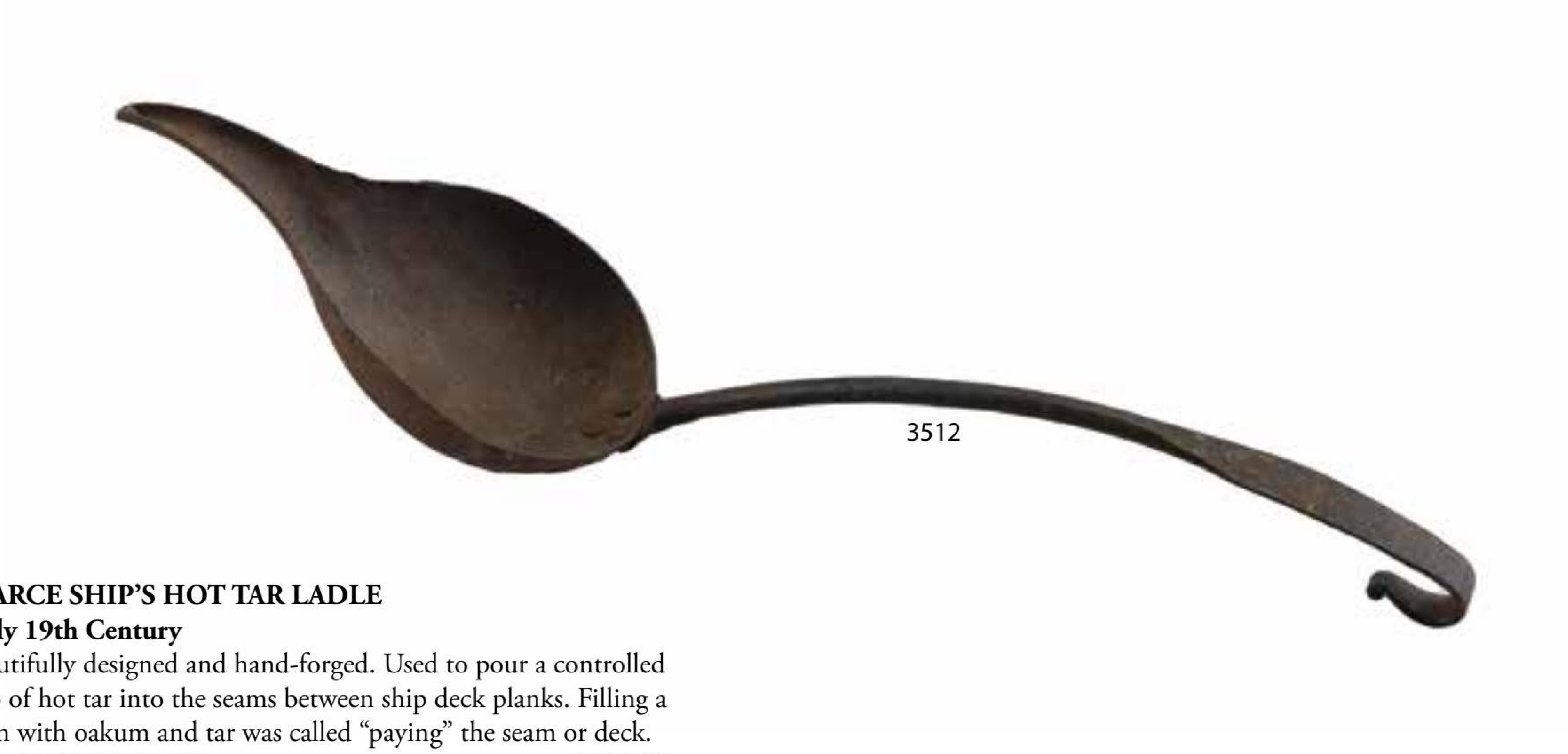
3510

3510. **BRONZE CANNON**
19th Century or Earlier
On a contemporary black metal mount. Cannon height 10”. Total height 38”. Barrel length 18.25”.
2,500/3,500



3511

3511. **BRASS-BOUND CAMPHORWOOD TAMBOUR DESK ON STAND**
19th Century
Top with exceptionally figured grain. Single drawer activates tambour. Fitted interior. Traditional recessed brass hardware. English Regency-style folding stand. Height on stand 38”. Width 20.5”. Depth 17”. 700/1,000


3512

3512. SCARCE SHIP'S HOT TAR LADLE

Early 19th Century

Beautifully designed and hand-forged. Used to pour a controlled drip of hot tar into the seams between ship deck planks. Filling a seam with oakum and tar was called "paying" the seam or deck. Length 21". Width 5". 300/500

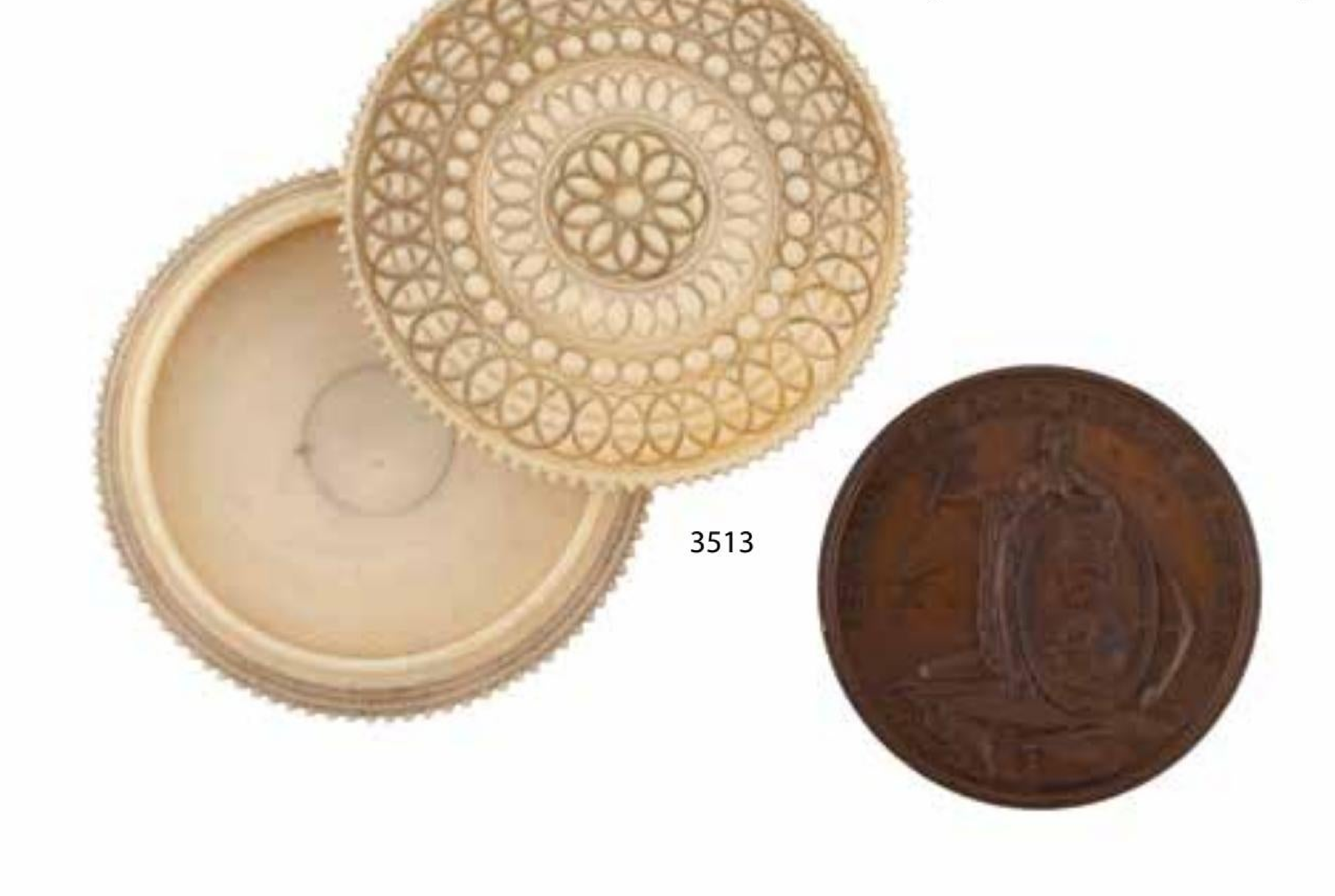
Provenance:
An old Nantucket collection.

Notes:
For a similar example, see ***Heart of Oak, a Sailor's Life in Nelson's Navy*** *by James P. McGuane, p. 25.*

3513. ALEXANDER DAVISON'S BATTLE OF THE NILE MEDAL IN A CARVED IVORY CASE

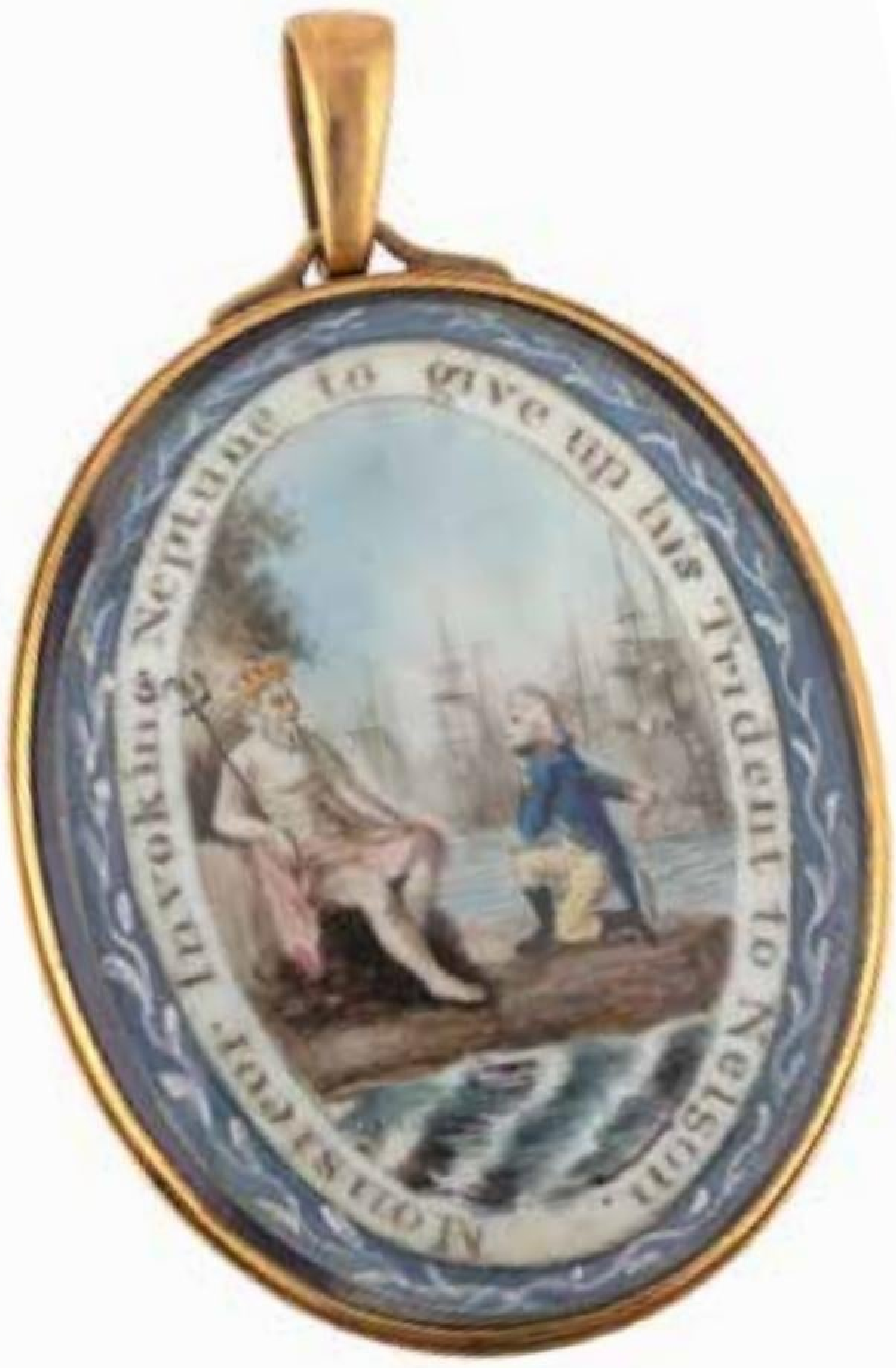
London, Circa 1798

Copper or bronze medal, the obverse with "Rear Admiral Nelson of the Nile" and a scene of Peace holding olive branches in her right hand and supporting a portrait medallion of Nelson, "Europe's Hope and Britain's Glory", with her left arm, and the reverse with "Almighty God Has Blessed His Majesty's Arms" and a scene of the English Fleet at Aboukir Bay. Alexander Davison, Nelson's friend and sole prize agent for the ships captured in the Battle of the Nile, had this medal struck and presented it to all who took part in the action. Case height 0.5". Width 2.5". 800/1,200


3513

Under the command of Rear-Admiral Sir Horatio Nelson, the Royal Navy soundly defeated the French Navy during the Battle of the Nile (also known as the Battle of Aboukir Bay), which took place in early August 1798. For the two months prior, Nelson's fleet had pursued Napoleon across the Mediterranean as he captured Malta and landed his army in Egypt. The French fleet was anchored in a defensive position in Aboukir Bay, but the British ships boldly attacked. After only three hours, nearly the entire French fleet, and several thousand French sailors, were lost. The battle ultimately put the Royal Navy in the dominant position it retained for the rest of the Napoleonic Wars and encouraged other European countries to turn against France.

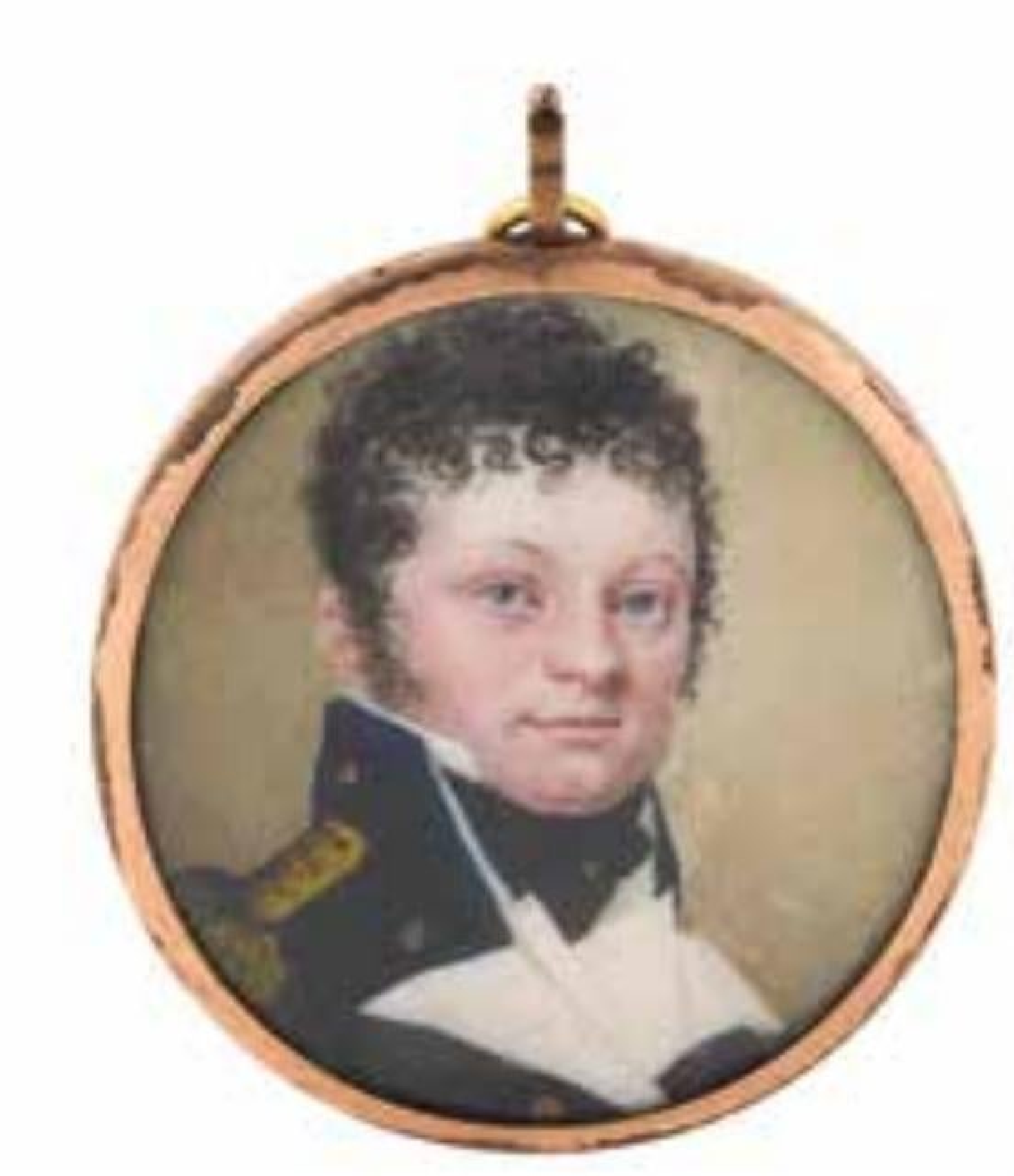
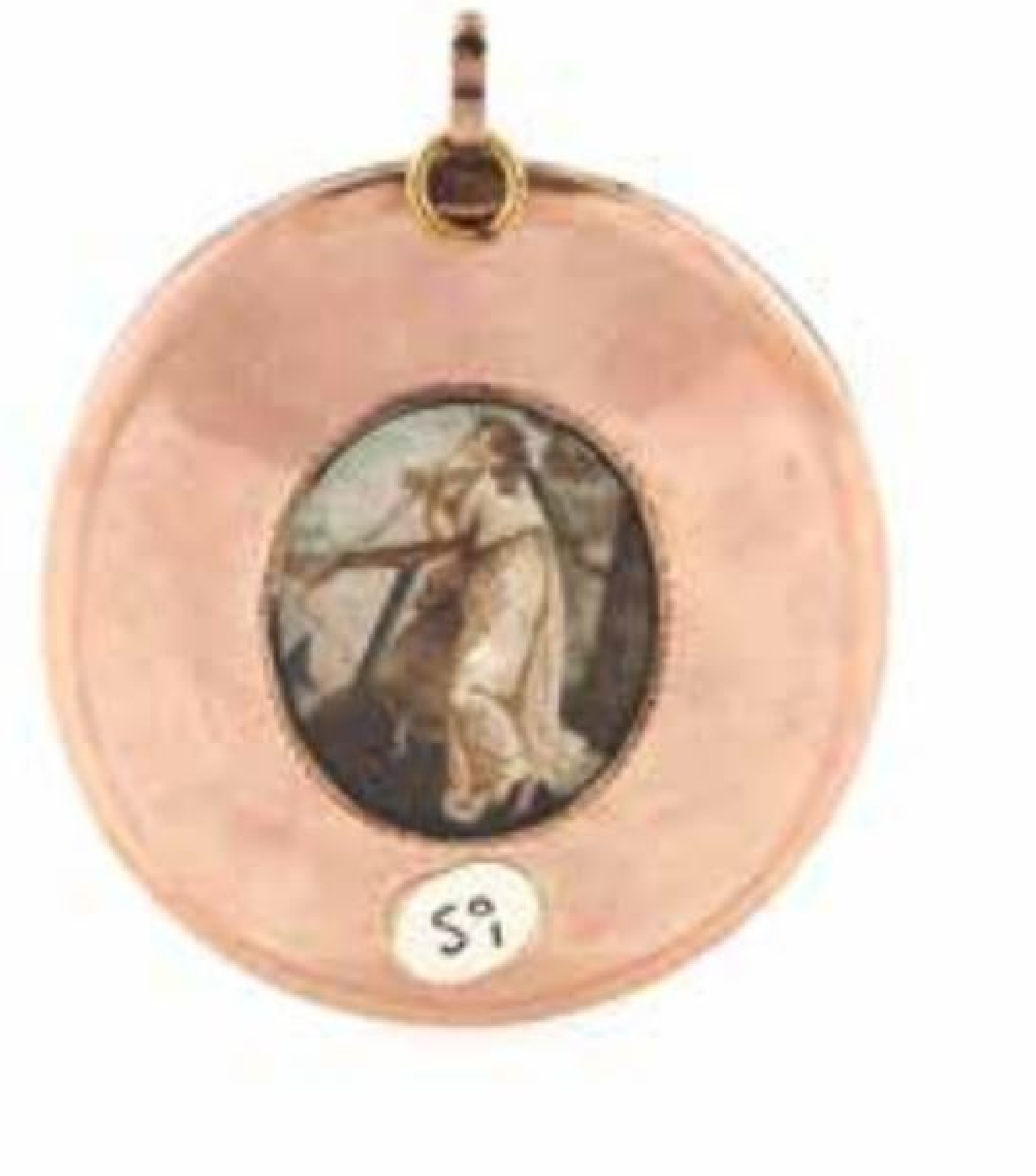
Davison (1750-1829) distributed gold versions of this medal to Nelson and his captains, silver versions to lieutenants and warrant officers and gilt metal versions to petty officers. The copper versions were distributed to seamen and marines.
In addition to these medals, Davison is responsible for the Nelson Memorial at his estate at Swarland, Northumberland.



3514

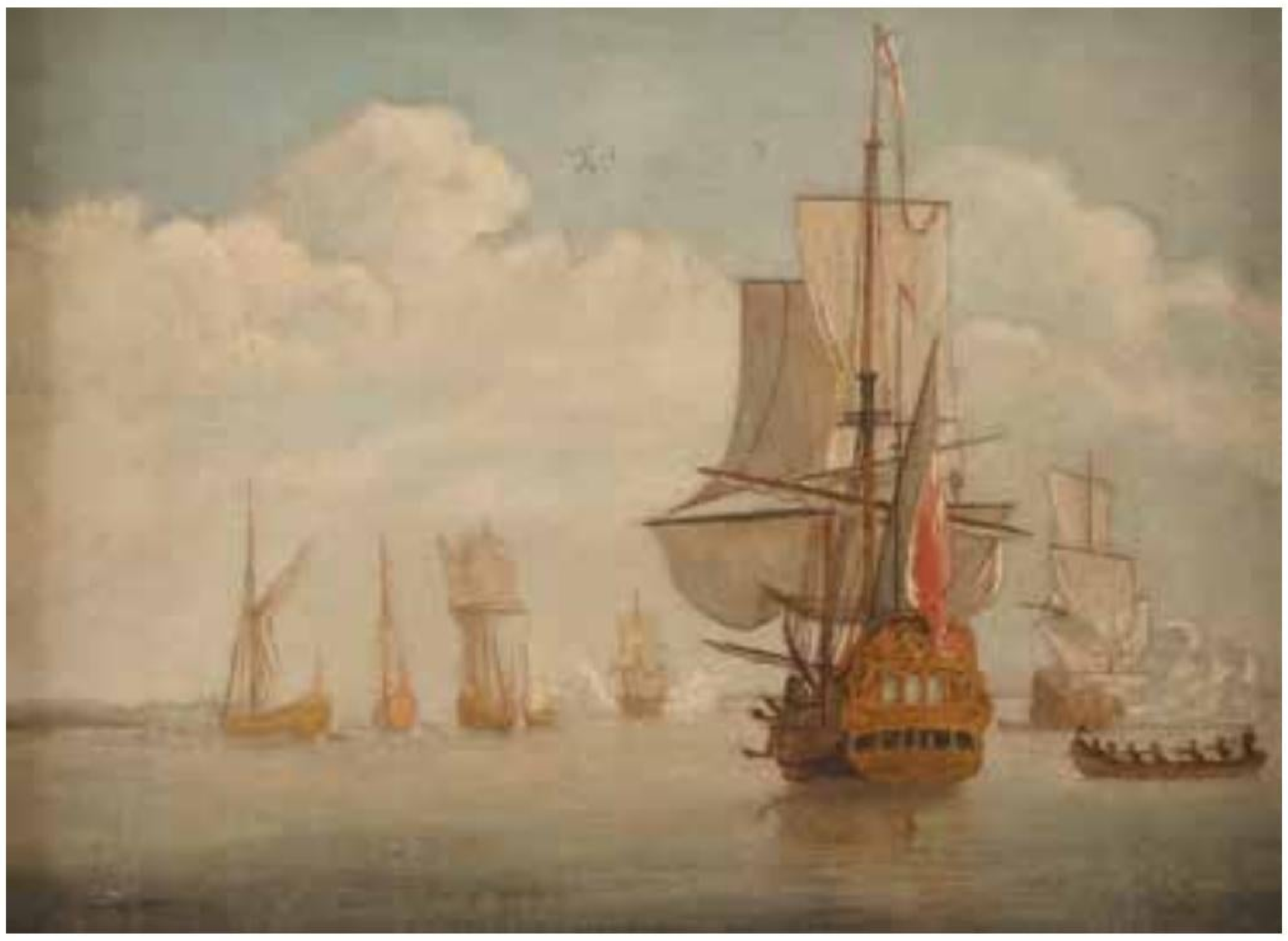
3514. **MINIATURE PAINTING PERTAINING TO LORD HORATIO NELSON**
England, Late 18th/Early 19th Century
"Monsieur Invoking Neptune to give up his Trident to Nelson". Unsigned. Set in an oval gold-tone pendant. Watercolor on ivory, 1.675" x 1.25". Overall 1.75" x 1.375". 400/600

A similar example was sold at Baldwin's, London, June 2015.

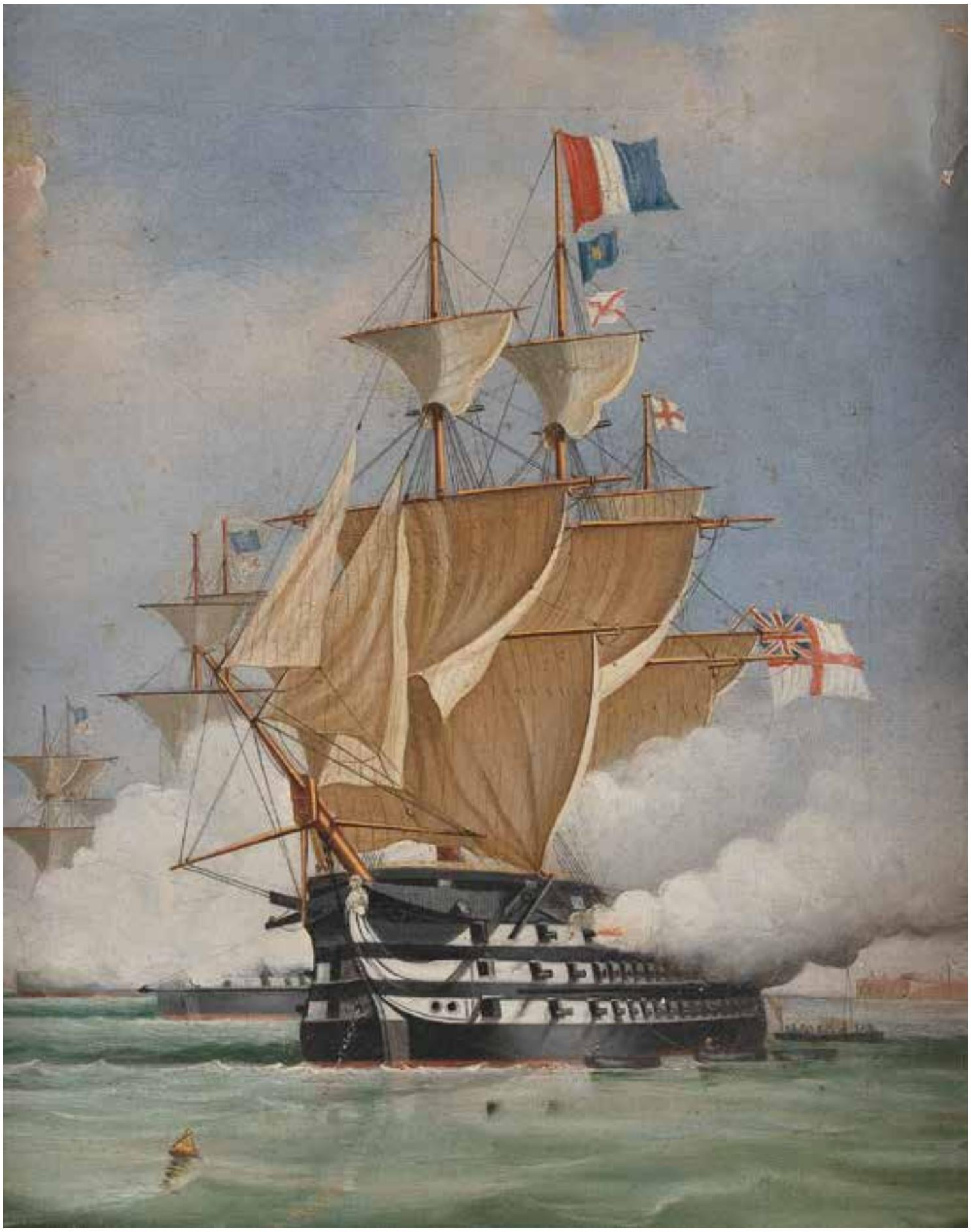
3515, *obverse and reverse*

3515. **PORTRAIT MINIATURE OF A NAVAL OFFICER**
France, Early 19th Century
Unsigned. Reverse with scene of a lass awaiting the return of her sailor. Set in a gold-tone frame. Watercolor on ivory, 2.75" x 2.375". Framed 3" x 2.675". 400/600



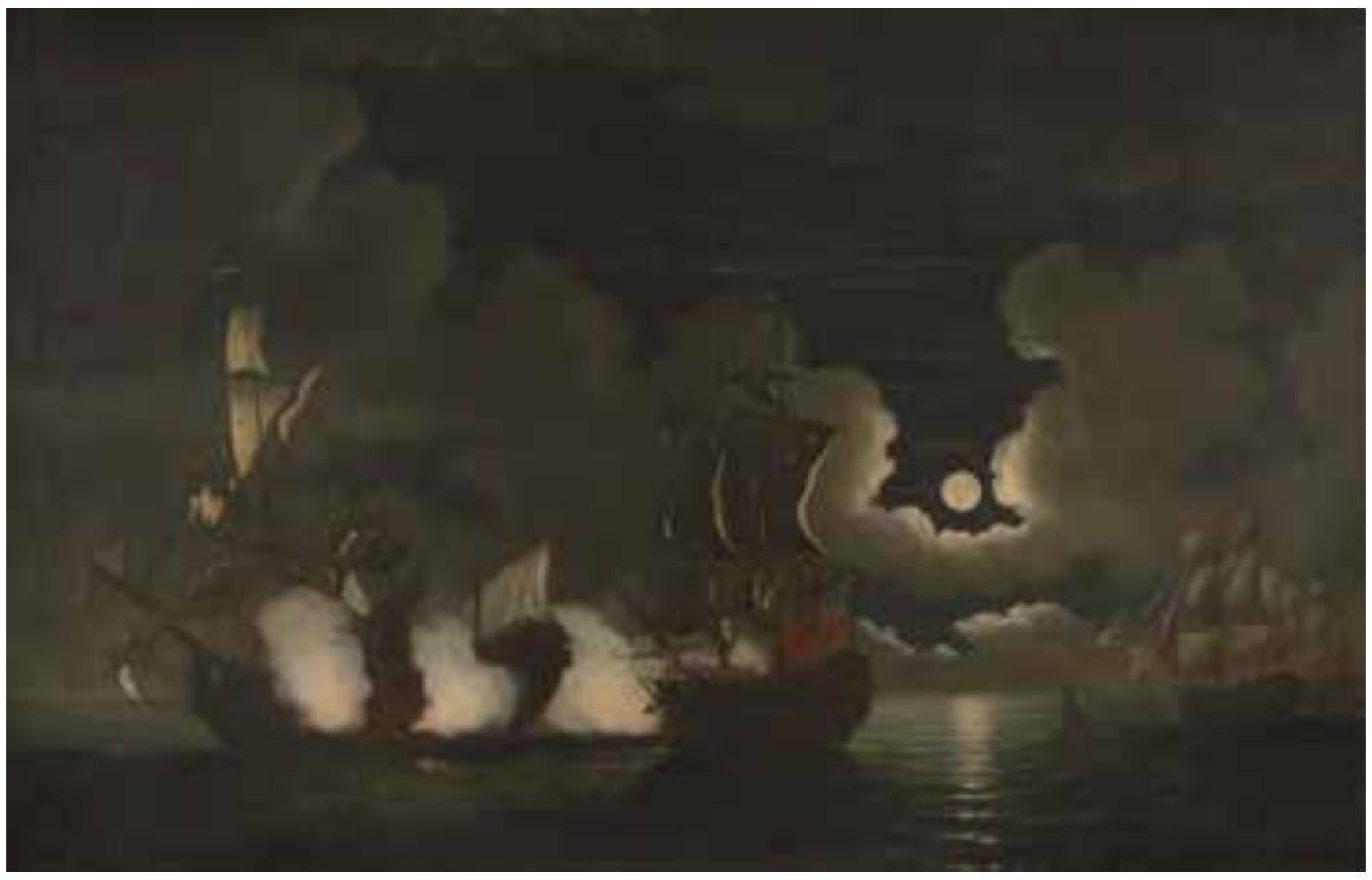
3516

3516. **CONTINENTAL SCHOOL**
19th Century
A naval battle. Unsigned. Oil on canvas, 12.75" x 16". Framed 16.25" x 20". 800/1,200



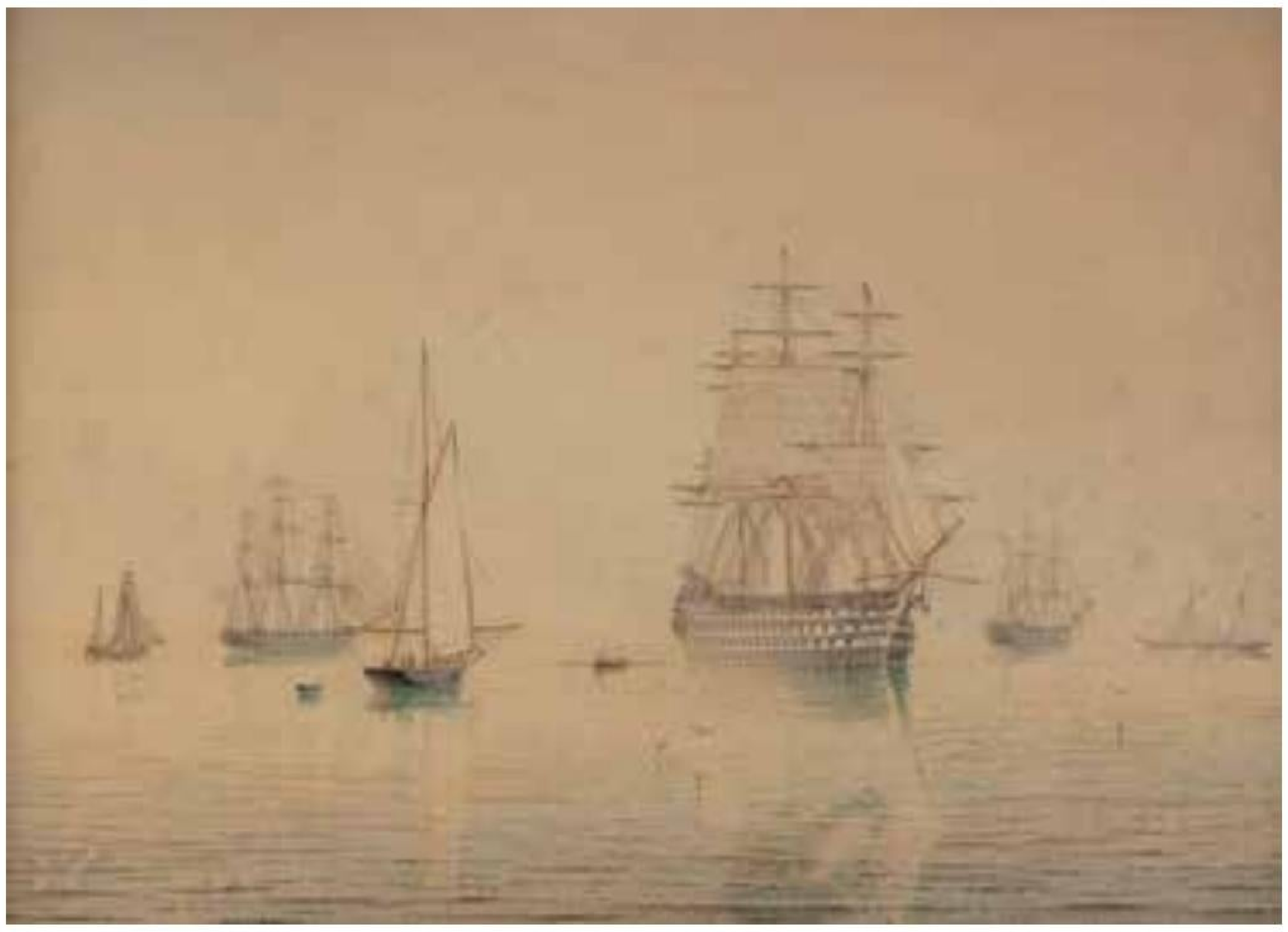
3517

3517. **BRITISH SCHOOL**
19th Century
Naval battle with a British three-decker in the foreground. Unsigned.
Oil on canvas panel, 18.75" x 15". Framed 24.5" x 20.5".
2,000/2,500



3518

3518. **ATTRIBUTED TO RICHARD PATON**
United Kingdom, 1717-1791
"The Monmouth Captures the Fondroyant 28th February 1758". Unsigned. Artist identified and titled on frame plaque. Oil on canvas, 29" x 46". Framed 32" x 50". 2,000/3,000



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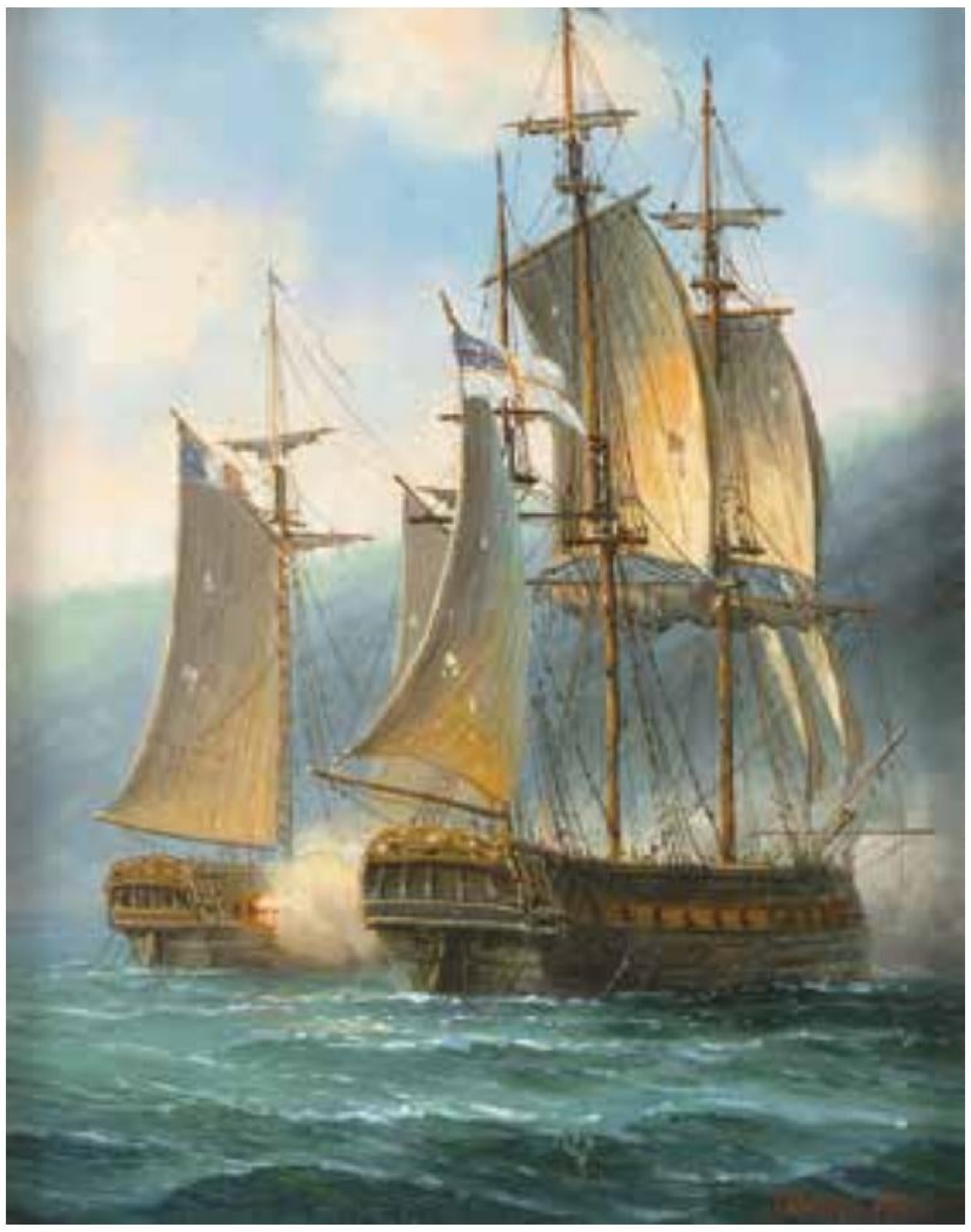
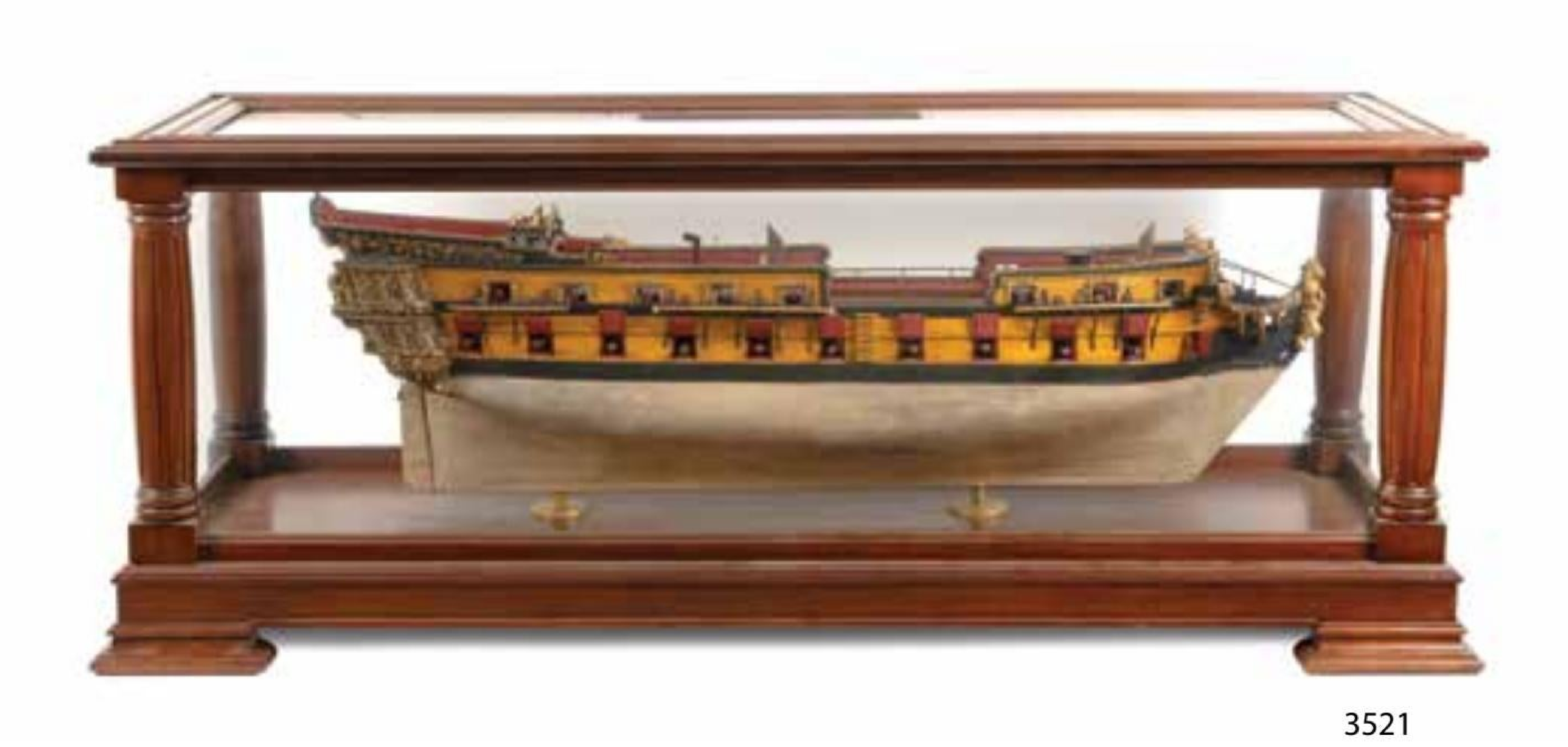


3520

3519. **WILLIAM FREDERICK SETTLE**
United Kingdom, 1821-1897
British man-o'-war in calm seas, circa 1875. Signed with artist's monogram "WFS" lower left. Watercolor, 8.75" x 12.5" sight. Framed 10.25" x 14.25". 850/950

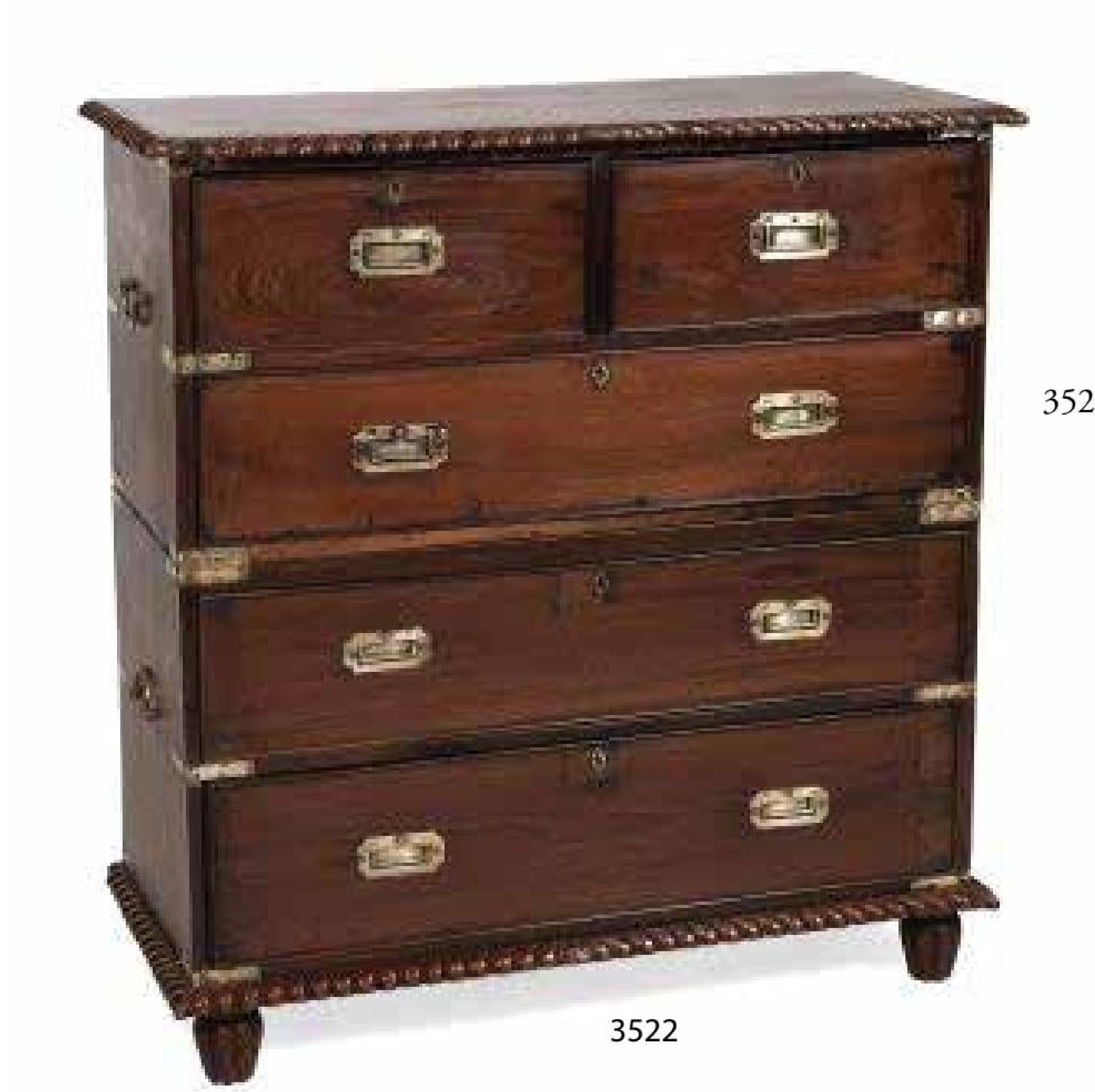
Provenance:
Skinner, Inc., Massachusetts: American Furniture & Decorative Arts, Sale 2128, February 24, 2002.

3520. **JAMES HARDY III**
United Kingdom, 1937-
Naval battle between a French and British ship. Signed lower right "James Hardy". Oil on artist panel, 10" x 8". Framed 14" x 12". 1,000/1,500



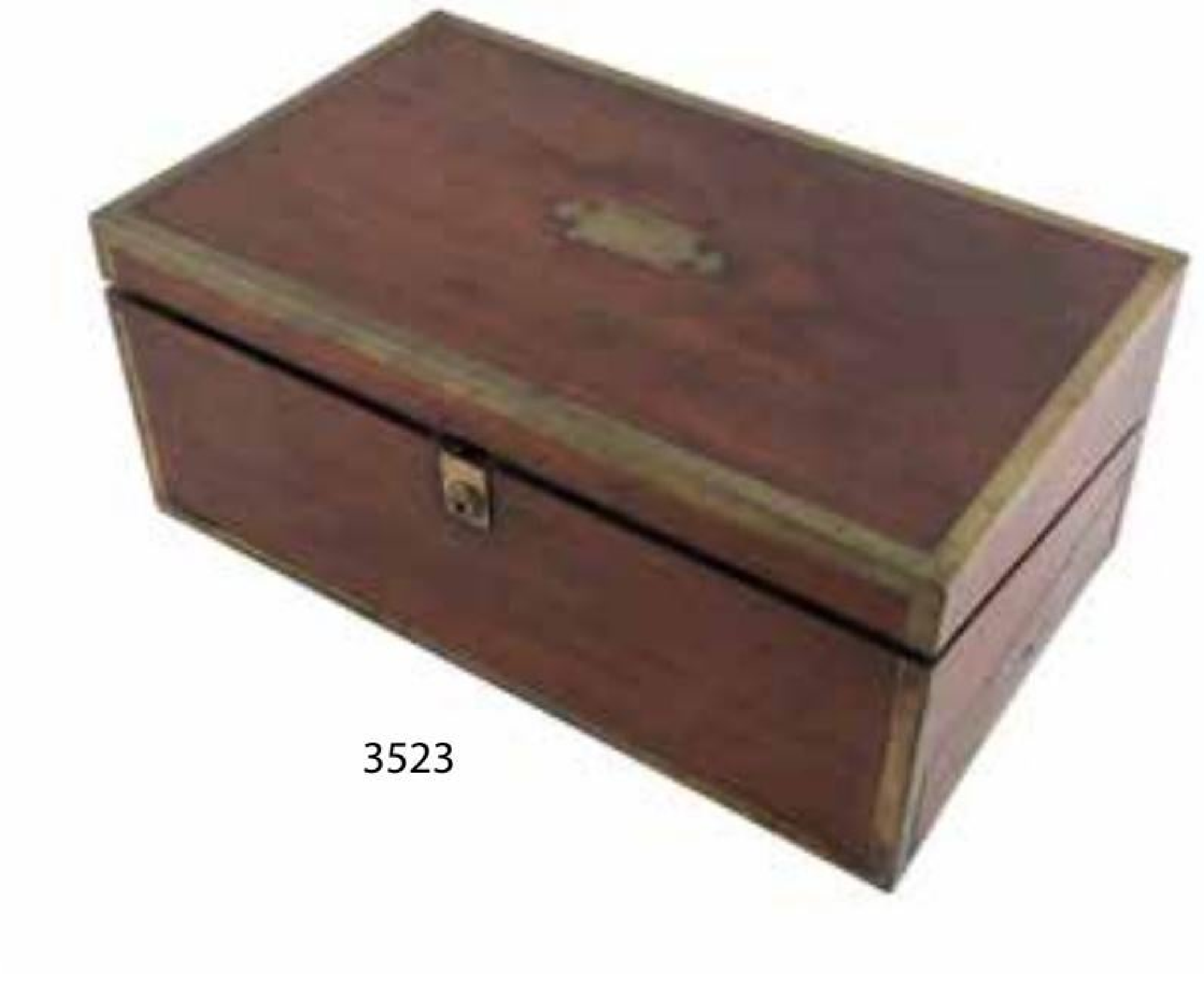
3521

3521. **CASED ADMIRALTY-STYLE MODEL**
20th Century
Exquisitely carved and detailed hull. Displayed on pedestals within a glass and mahogany case. Case height 19.5”. Length approx. 50”. Width 18”.
2,000/3,000



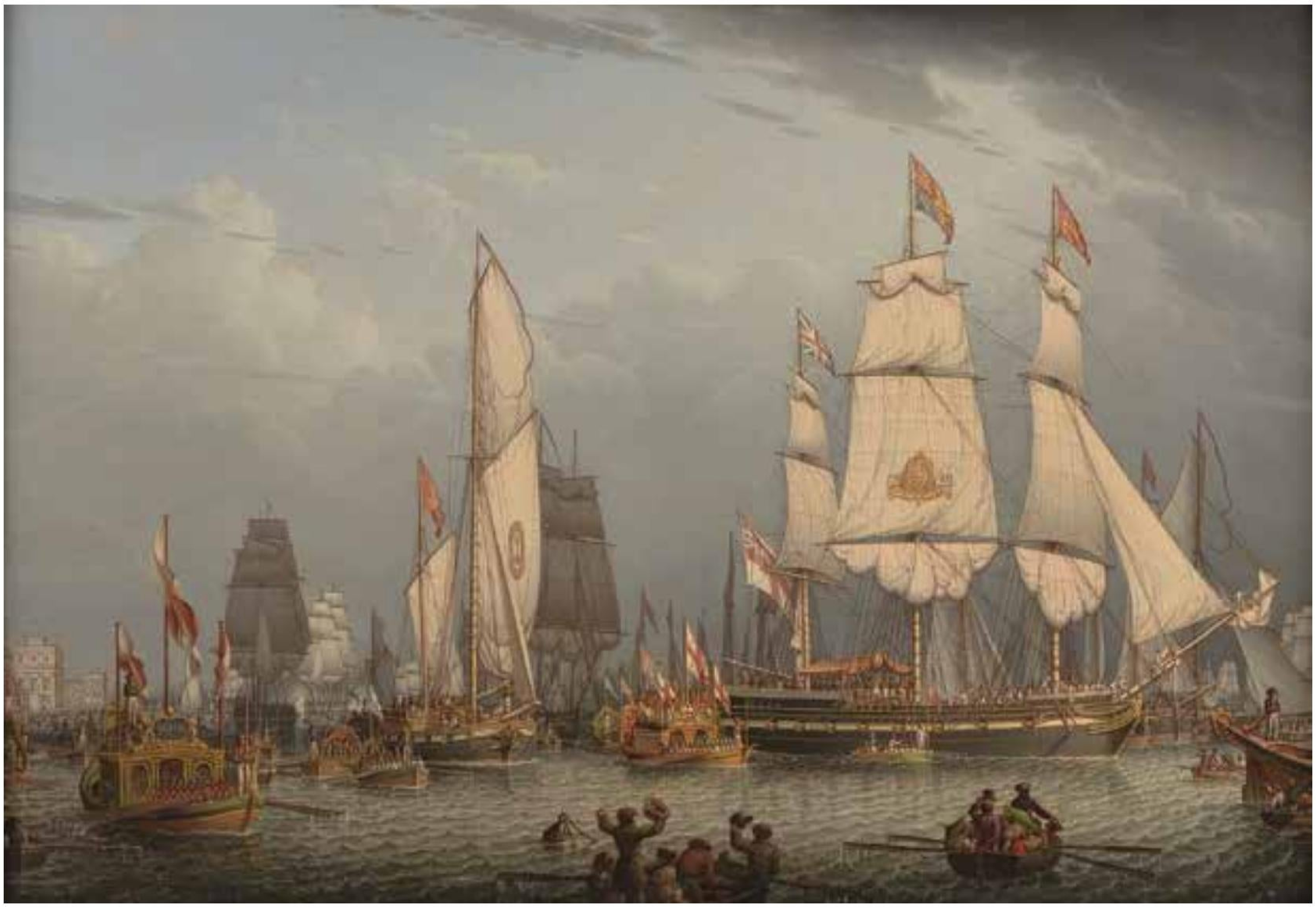
3522

3522. **TWO-PART BRASS-BOUND ROSEWOOD CAMPAIGN CHEST**
England, 19th Century
Foliate carving along edge of top and base. Upper case with half drawers over a full-width drawer. Lower case with two full-width drawers and tapered ribbed feet. Brass handles at sides of both cases. Height 40.5”. Width 38”. Depth 17.5”. 1,400/1,800



3523

3523. **BRASS-BOUND MAHOGANY CAMPAIGN LAP DESK**
Early 19th Century
Fitted interior retains period inkwells. Drawer at side. Height 7.5”. Width 18”. Depth 10.5”.
400/700

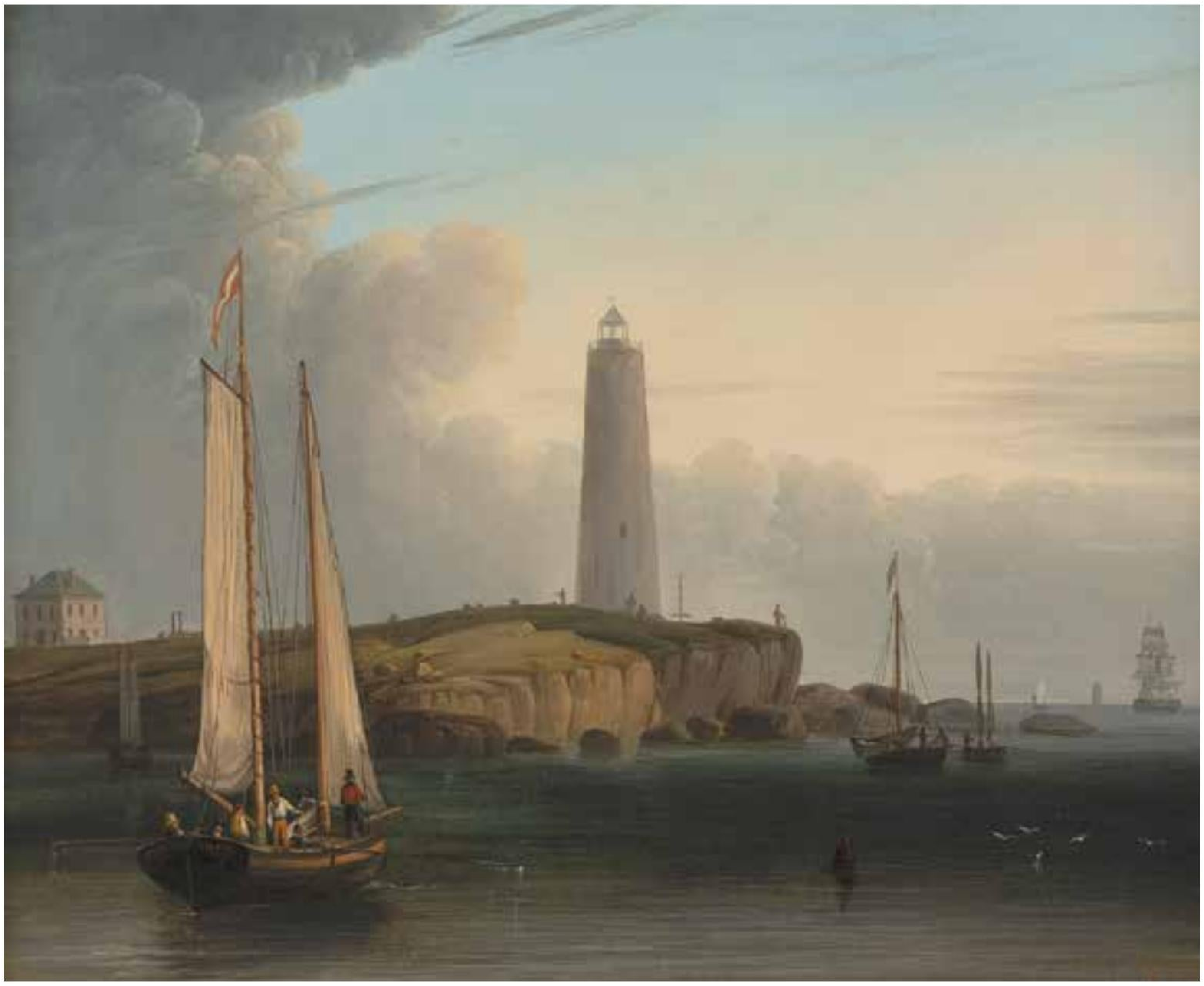


3524

3524. **ROBERT SALMON**
Massachusetts, 1775-1844
"Celebration at an English Port", depicting a historically significant event in a harbor filled with royal barges and other vessels crowded with figures. A superior example of 19th Century marine paintings and one of the finest and most complex works we have seen by Salmon, detailed to such an extent the water is seen dripping from the oars. The frigate at center right is possibly the *Royal George*. In addition to the Union Jack and the white ensign, she is flying the Royal Standard, flown only when the monarch is aboard, her sail bears the royal coat of arms, and the fancy red awning on deck bears the royal seal. The vessel drawn alongside is probably the Prince Frederick Royal Barge, while another royal barge is seen at the far left. A flag with a gold anchor on a red field, believed to be the Lord High Admiral flag, is flying from the frigate, the large ship off her stern, the royal barges and possibly other vessels. The ship off the stern also bears an anchor emblem on the sail. Figures fill the ship decks, the barges and the dories in the foreground, and some are seen on bowsprits or in the rigging. Some are in formal naval uniform, while others are civilians tipping their hats and waving their arms. Signed lower right "R. Salmon". Signed and dated verso "Painted by Robt Salmon 1836" and inscribed "No. 868". Titled on Museum of Fine Arts label verso "Royal Barges". Oil on panel, 18.5" x 24.5". Framed 21.5" x 28.75". 50,000/70,000

Reference:
A similar work, titled "Visit of the Prince of Wales to Liverpool September 18, 1806" and signed and dated lower right "R.S. 1807" is illustrated in ***Robert Salmon: Painter of Ship and Shore*** *by John Wilmerding (Salem, Mass.: Peabody Museum, 1971), p. 19. It is part of the collection of the Smithsonian American Art Museum and its Renwick Gallery.*

Robert Salmon kept a journal from 1807 to July 1840 where he listed most of his paintings by number, running chronologically from low to high, beginning with No. 1 and ending with No. 999. He typically would include the painting's size, title and number of days it took to paint, and if he sold it, he would sometimes include the price. He often, but not always, wrote the journal number on the back of the painting. A copy of the original journal is in the collection of the Boston Public Library, and Wilmerding's **Robert Salmon: Painter of Ship and Shore** includes an Appendix listing the works. Not all Salmon paintings were listed in the journal; his first works were painted in 1800, seven years before the journal came into use.



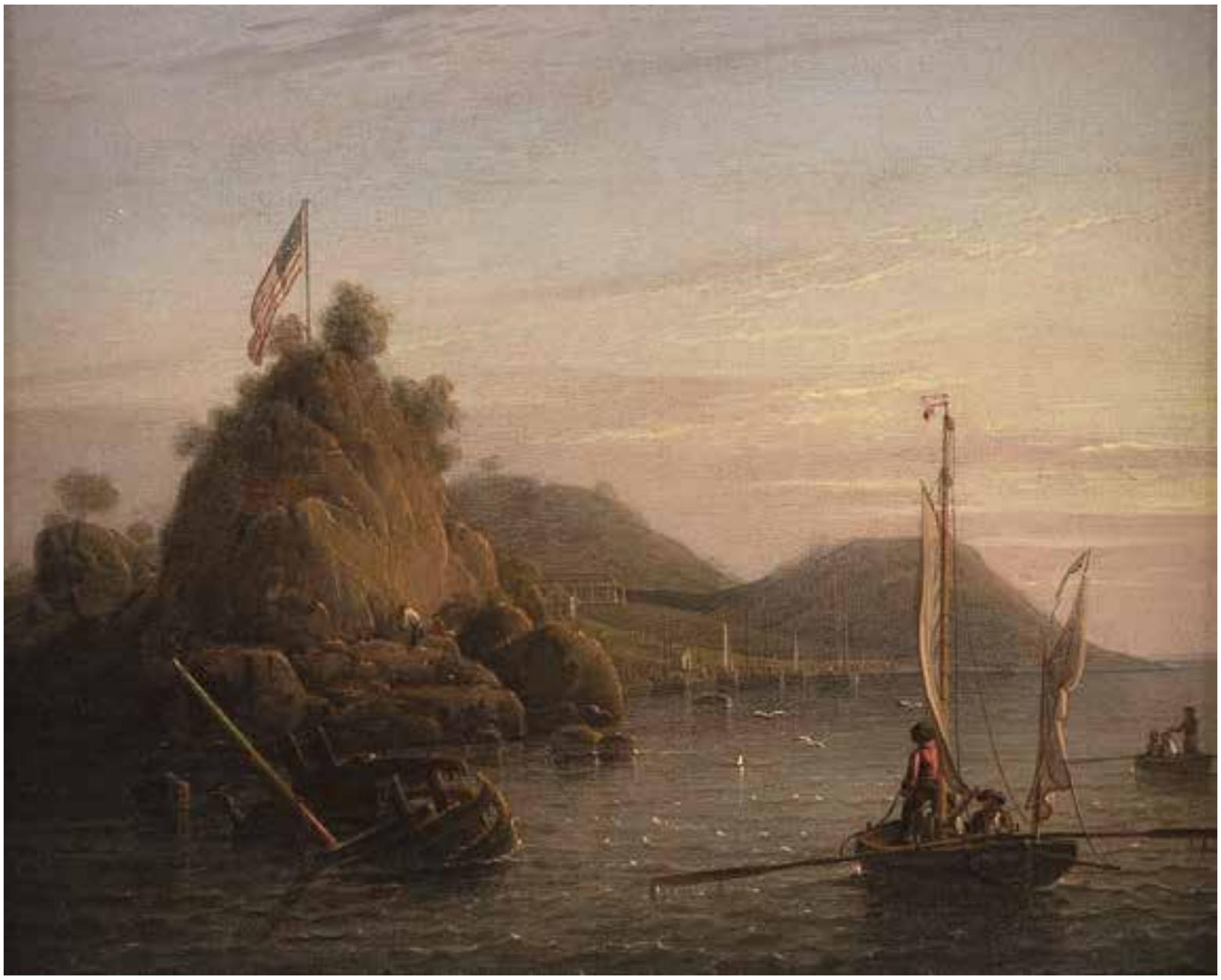
3525

3525. **ROBERT SALMON**
Massachusetts, 1775-1844
"Boston Light". A very fine view of the lighthouse and its outbuildings located on Little Brewster Island in outer Boston Harbor. The tender heading toward the island, with "Boston Light" on its transom, is using its oars to slowly approach the shore. Several figures are on the tender, on the fishing boats in the distance, and on the lighthouse promontory. Signed in red lower right "Salmon". Titled on an old label verso. Oil on panel, 15" x 18.25". Framed 20.25" x 23.5". 30,000/50,000

Reference:
Robert Salmon: Painter of Ship and Shore *by John Wilmerding (Salem, Mass.: Peabody Museum, 1971).*

This circa 1840 work exhibits several traditional characteristics of a Robert Salmon painting: the linear rippling waves, the oars dripping with water, the multitude of figures providing pops of color throughout the scene, and the well-balanced composition. The sky is particularly well-rendered, with a pocket of bright blue fading to yellows, pinks and grays, dark billowing clouds forewarning an impending storm, and a ray of sunlight illuminating the cliff at the foot of the lighthouse.

The first lighthouse at the site of Boston Light, built in 1716, was the first lighthouse established in what would become the United States. The current lighthouse dates to 1783 and is the second-oldest working lighthouse in the United States after Sandy Hook in New Jersey.



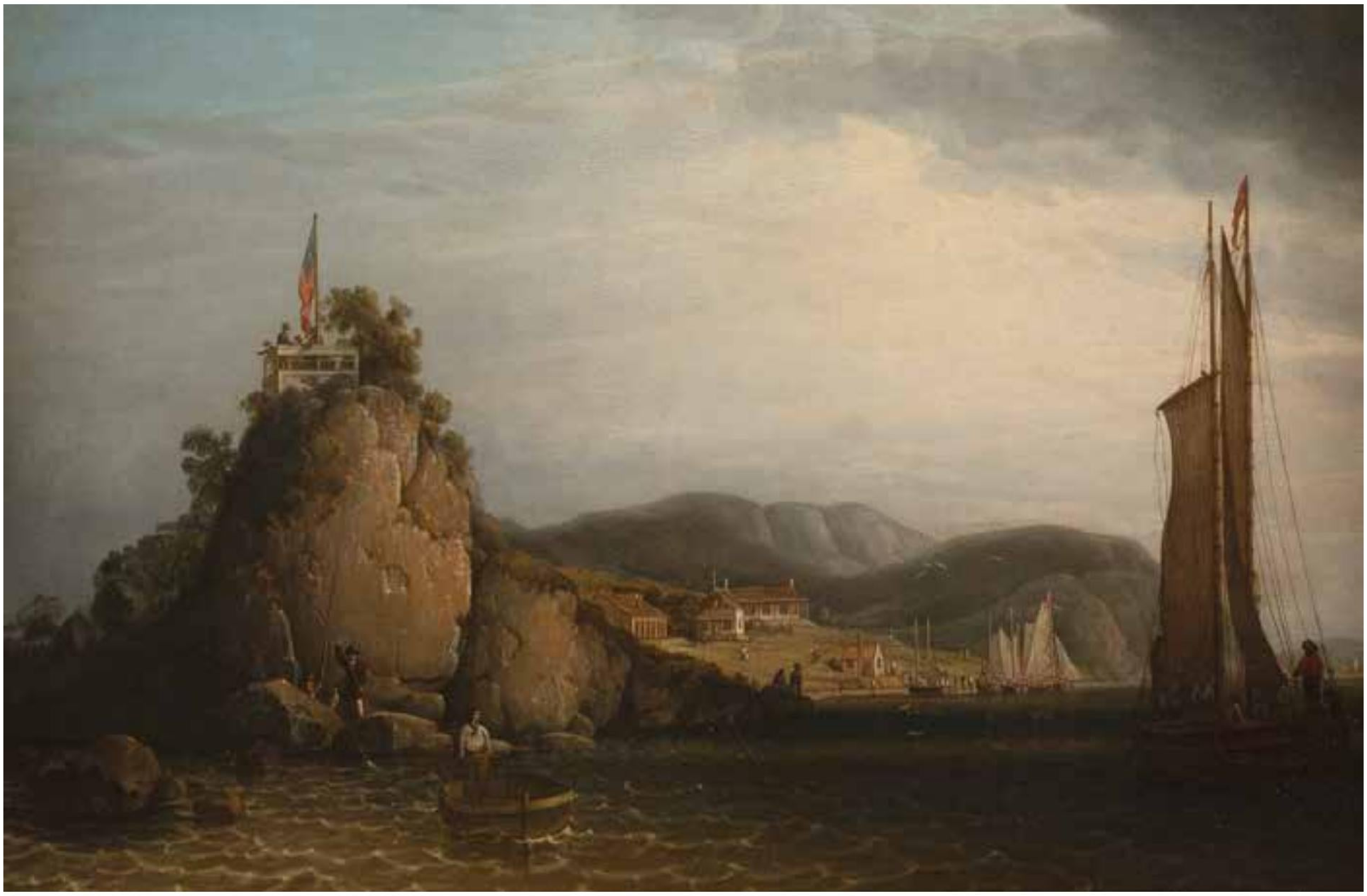
3526

3526. **ROBERT SALMON**
Massachusetts, 1775-1844
"Scene at Squantan". Depicts an American flag atop Squaw Rock, located at the tip of Squantum Peninsula in Quincy, Massachusetts, within Boston Harbor. Figures are climbing the bedrock and an old wreck is heeled over at its base. In the distance, a grand building overlooks sailboats anchored in a cove. Signed and dated lower right "R.S. 1836". Signed and inscribed "No. 822" verso. Other notations indicate Salmon spent two days painting the work and sold it for $9 at a Boston auction. Old handwritten label verso "Painted by Robert Salmon Squantum". Other labels verso for Hendrickson, Doll & Richards, Boston, and Quester Gallery, Stonington, Connecticut. Oil on artist board, 10" x 12.5". Framed 16.25" x 18.5".
20,000/30,000

Reference:
This work is listed in ***Robert Salmon: Painter of Ship and Shore*** *by John Wilmerding (Salem, Mass.: Peabody Museum, 1971) in Appendix A, p. 95.*

Robert Salmon painted between 300 and 400 paintings while in America and became known as the "Father of American Luminism". His distinct use of color and his manner of portraying waves, atmospheric skies, boats and figures are on display in this work: the linear waves ripple in the foreground and are far more placid around the vessels nestled in the cove, the serene blue sky is tinged with pink and white, and the water drips from the oars on the vessel in the foreground. The red on the shirt in the sailor standing at the bow is repeated in the flag flying from the mast, the stripes of the American flag, and the pennant flying from the mast of a distant sailboat, providing signposts for the viewer's eye as it observes the ingeniously detailed scene in its entirety.

According to legend, Squaw Rock marks the location where Myles Standish landed with Tisquantum, also known as "Squanto", his Native American guide, in 1621. The rock formation resembled the profile of a person's face and was a place of spiritual significance to the Native population. A cairn monument marking Standish's trip still stands in the recreational park surrounding the rock, which has recently been renamed Nickerson Rock.



3527

3527. **ROBERT SALMON**
Massachusetts, 1775-1844
"Squantam Rock", a view of Squaw Rock at the tip of Squantum Peninsula in Quincy, Massachusetts, within Boston Harbor. The tall face of the rock, topped with a viewing platform and an American flag, is balanced by the schooner heading toward the sloping coastline in the distance, while the dory in the center is aimed toward the viewer. Figures are visible in the boats, on the observation deck and fishing off the rocks. Signed "R Salmon", dated 1843 and inscribed "No. 530" verso. Oil on panel, 16.5" x 24". Framed 25.5" x 33.5". 40,000/60,000

Exhibited:
Massachusetts Charitable Mechanics Association, 1844.

Illustrated:
***Flying the Colors: The Unseen Treasures of Nineteenth Century American Marine Art** by Alan Granby and Janice Hyland (Mystic, Ct.: Mystic Seaport, 2009), p. 9 and 37.*

Reference:
This work is listed in Salmon's Catalogue as Plate 120.
***Robert Salmon: Painter of Ship and Shore** by John Wilmerding (Salem, Mass.: Peabody Museum, 1971).*

While this is a later work of Robert Salmon's, it still wonderfully exemplifies his characteristic Luminist style. The brilliant blue sky is washed with thin, glowing clouds, conveying a brisk clear day on the water, and sunlight dapples the scattered buildings and sailboats on the distant shoreline. The waves here are wider and slightly more irregular than some of Salmon's earlier examples, but they still exhibit his typical linear pattern.

3528. **MILES AND SAMUEL WALTERS**
United Kingdom, 1773-1849 and 1811-1882

The American ship *Monongahela* of Philadelphia in three positions off Egremont en route to Liverpool. At center is a port broadside view, showing the house flags flying from the masts and the American flag off the gaff, the figurehead and trailboard, the ship's name in gold lettering at the bow, and the broad bronze-colored wale with narrow stripes above. To the right the *Monongahela* is under full sail, heading toward the viewer. To the left she is under shortened sails, heading away from the viewer so her stern board is visible. Each view shows the same flags, and several figures, including some women, are visible on deck. Signed lower right "Walters and Son" and dated 1829. Titled on labels verso. Oil on canvas, 27.75" x 44.75". Framed 33.25" x 51.75".
12,000/18,000

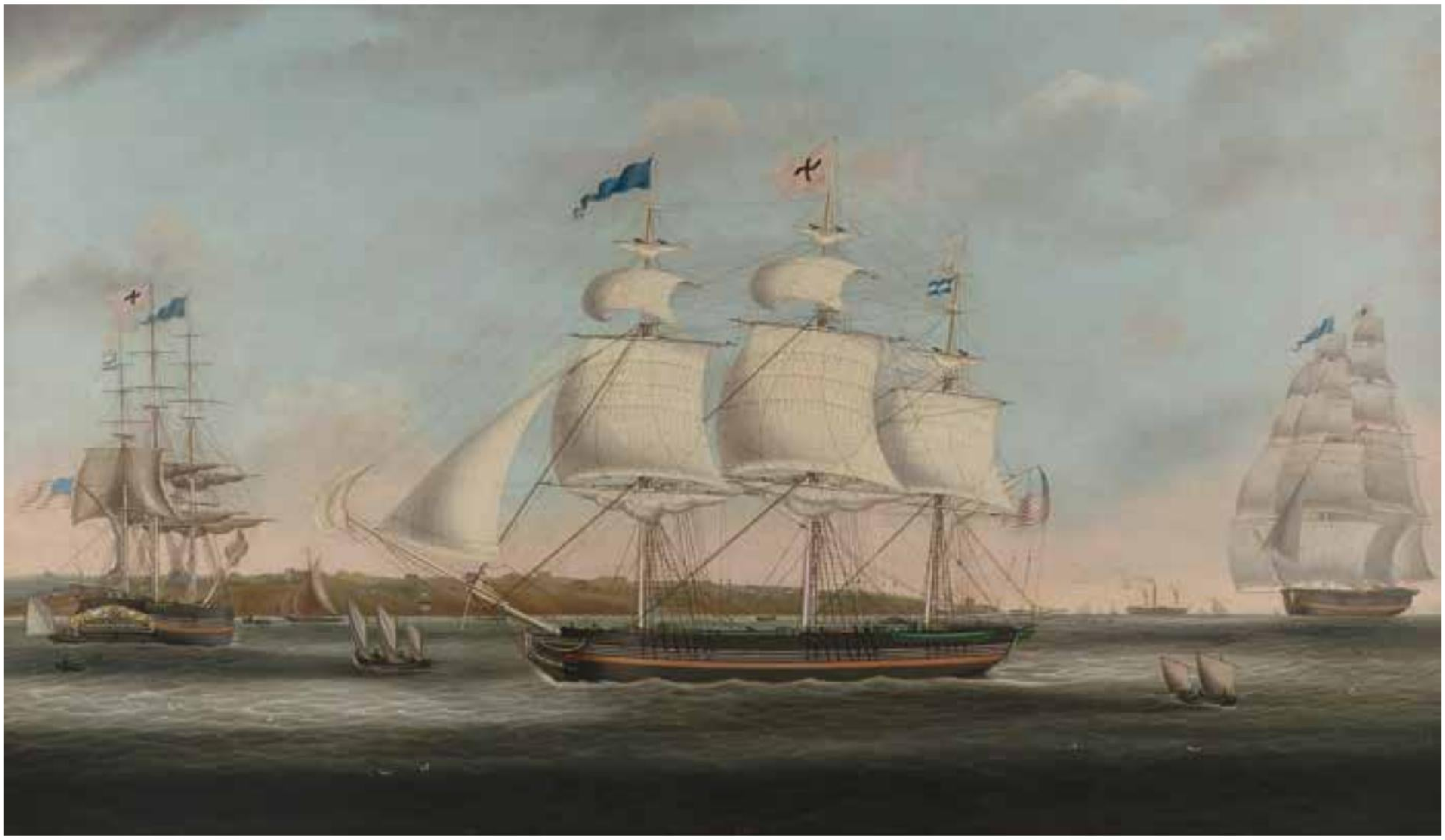
Provenance:
Vose Galleries, Boston.
Collection of George Lewis, Sherborn, Massachusetts.

Exhibited:
Peabody Essex Museum, Salem, Massachusetts: "Across the Western Ocean: American Ships by Liverpool Artists", 1995. The exhibit traveled to the South Street Seaport Museum in New York and the Independence Seaport Museum in Philadelphia. The painting was lent to the exhibit by George Lewis, who at the time served on the Board of Advisors for the Peabody Essex Museum.

Undated labels verso indicate this painting was loaned to the Pennsylvania Museum of Art and the City Library Association of Springfield Museum of Fine Arts by Robert C. Vose Galleries.

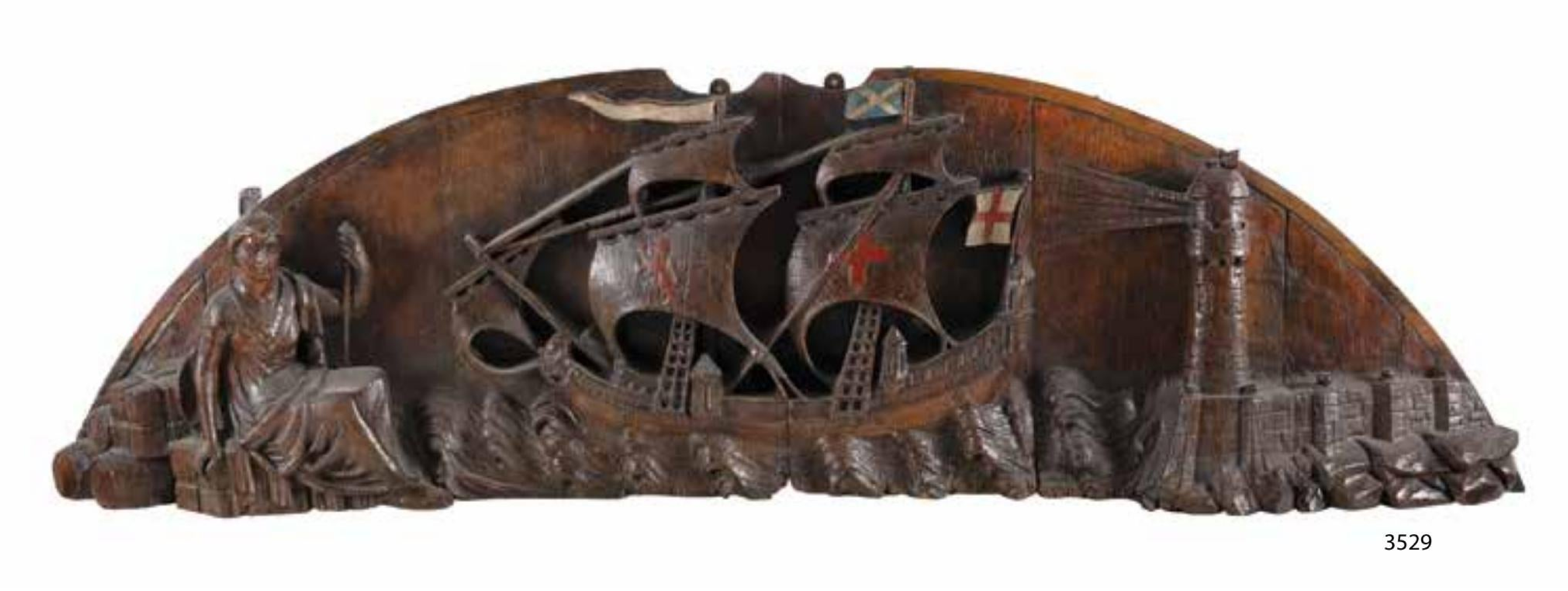
Illustrated:
***Samuel Walters, Marine Artist: Fifty Years of Sea, Sail, & Steam** by A.S. Davidson (Jones–Sands Publishing, 1992), p. 59.*
***Across the Western Ocean: American Ships by Liverpool Artists** by Daniel Finamore (Salem, Mass.: Peabody Essex Museum, 1995), p. 43. This book was used as the catalogue for the same-titled traveling exhibit.*

MONONGAHELA



3528

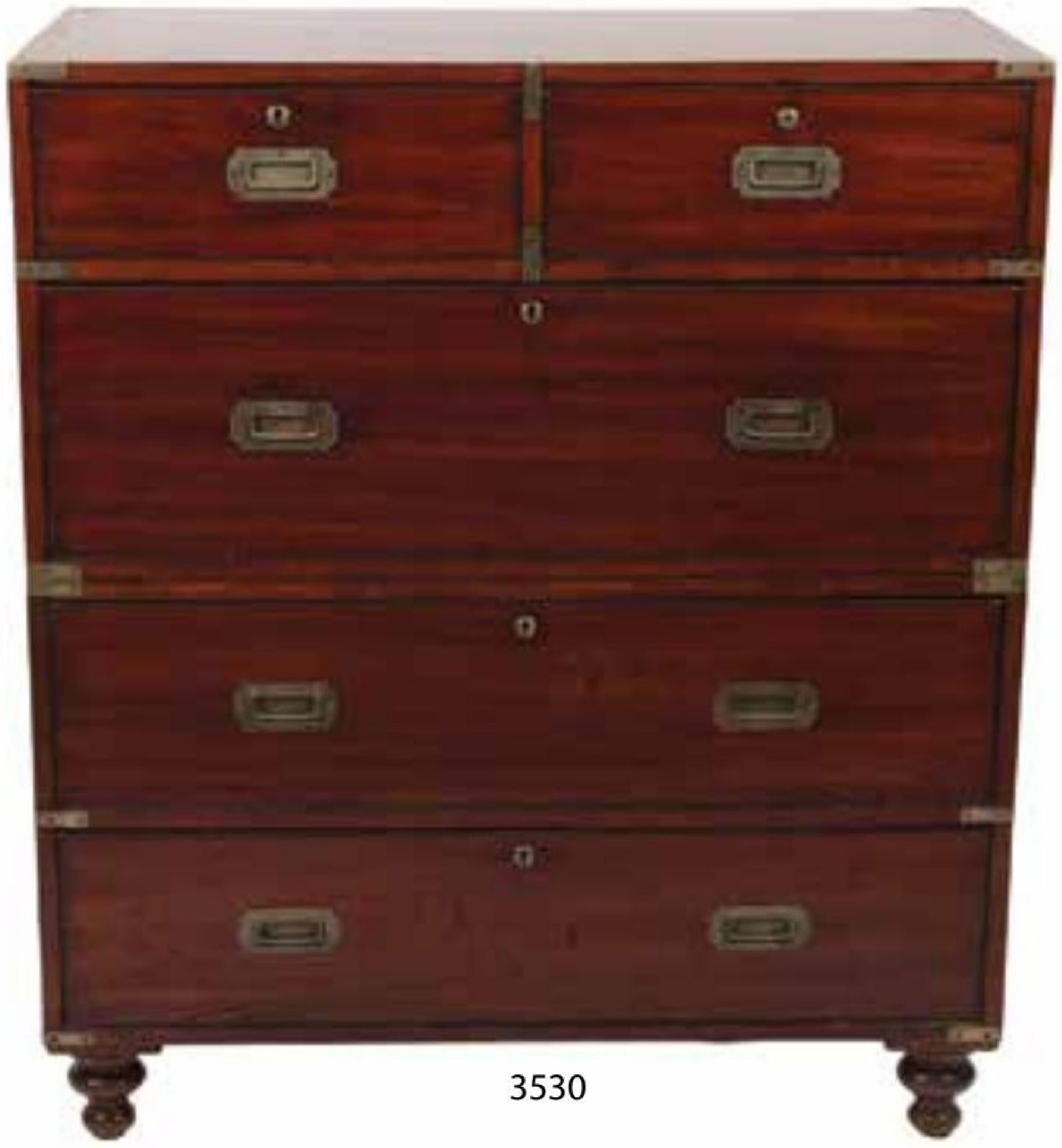
The 509-ton *Monongahela* was owed by Thomas P. Kope. Kope established a regular route from Philadelphia to Liverpool to augment the New York to Liverpool line and had four ships maintaining a monthly service. The paint pattern seen here on *Monongahela* was common for American ships going to Liverpool in the 1820s and 1830s.



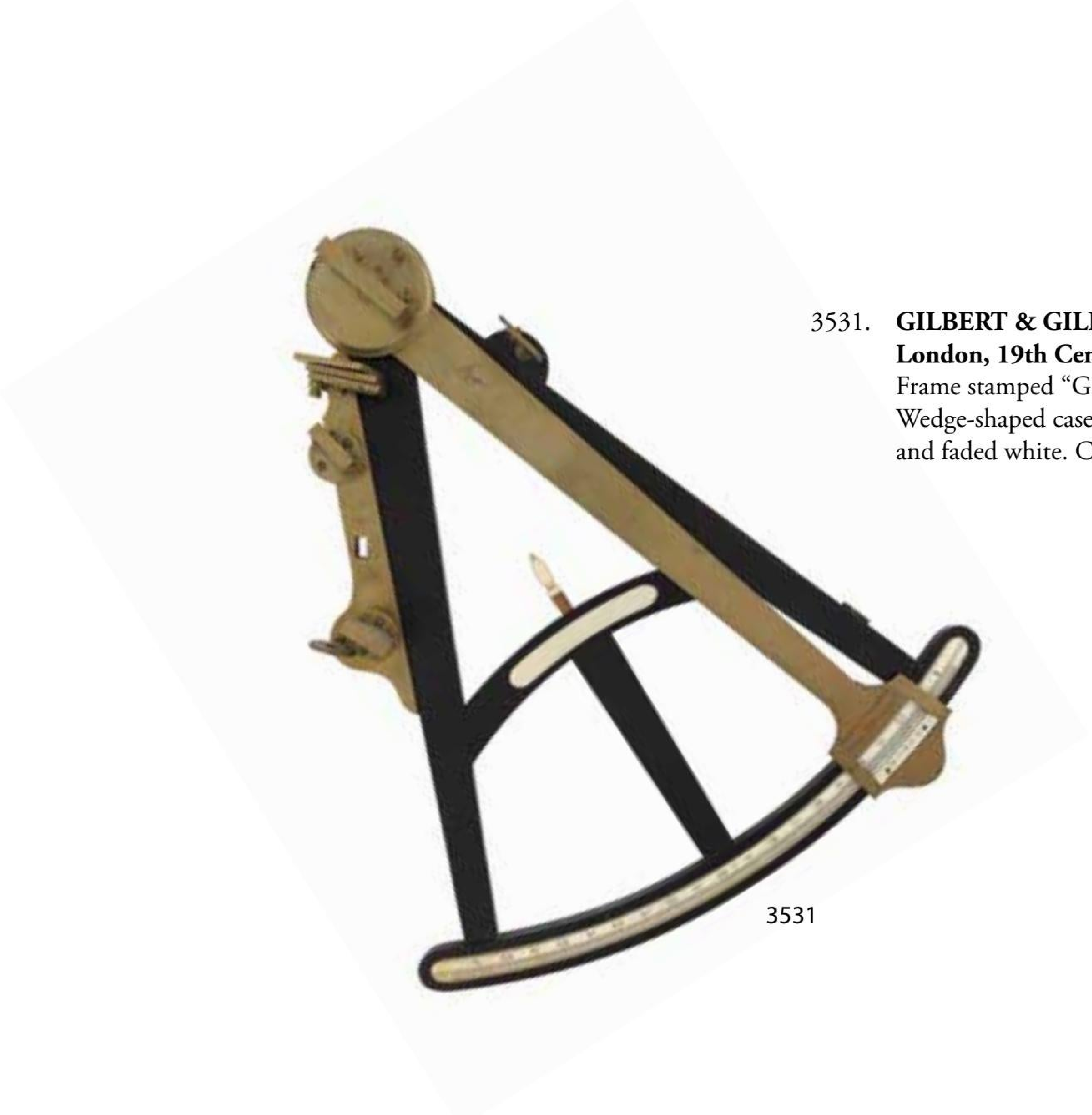
3529

3529. **RELIEF-CARVED ARCHED PANEL WITH NAUTICAL SCENE**
19th Century
Depicts a ship, a Native American and a lighthouse, possibly relaying the story of the *Mayflower* leaving England and arriving on American soil. Height 16.5”. Width 56.25”. Depth 4.5”. 1,000/2,000

3530. **TWO-PART BRASS-BOUND MAHOGANY CAMPAIGN CHEST**
England, Mid-19th Century
Upper case with half drawers over a deep full-width drawer. Lower case with two full-width drawers and turned feet. Typical recessed brass hardware. Height 45". Width 39". Depth 19.5". 1,500/2,500



3530



3531. **GILBERT & GILKERSON CASED OCTANT**
London, 19th Century
Frame stamped "Gilbert & Gilkerson Tower Hill London". Wedge-shaped case painted black, with "S. Baker" in brown and faded white. Case length 16". Width 15". 1,000/1,500

3531

3532
3533
3534
3435

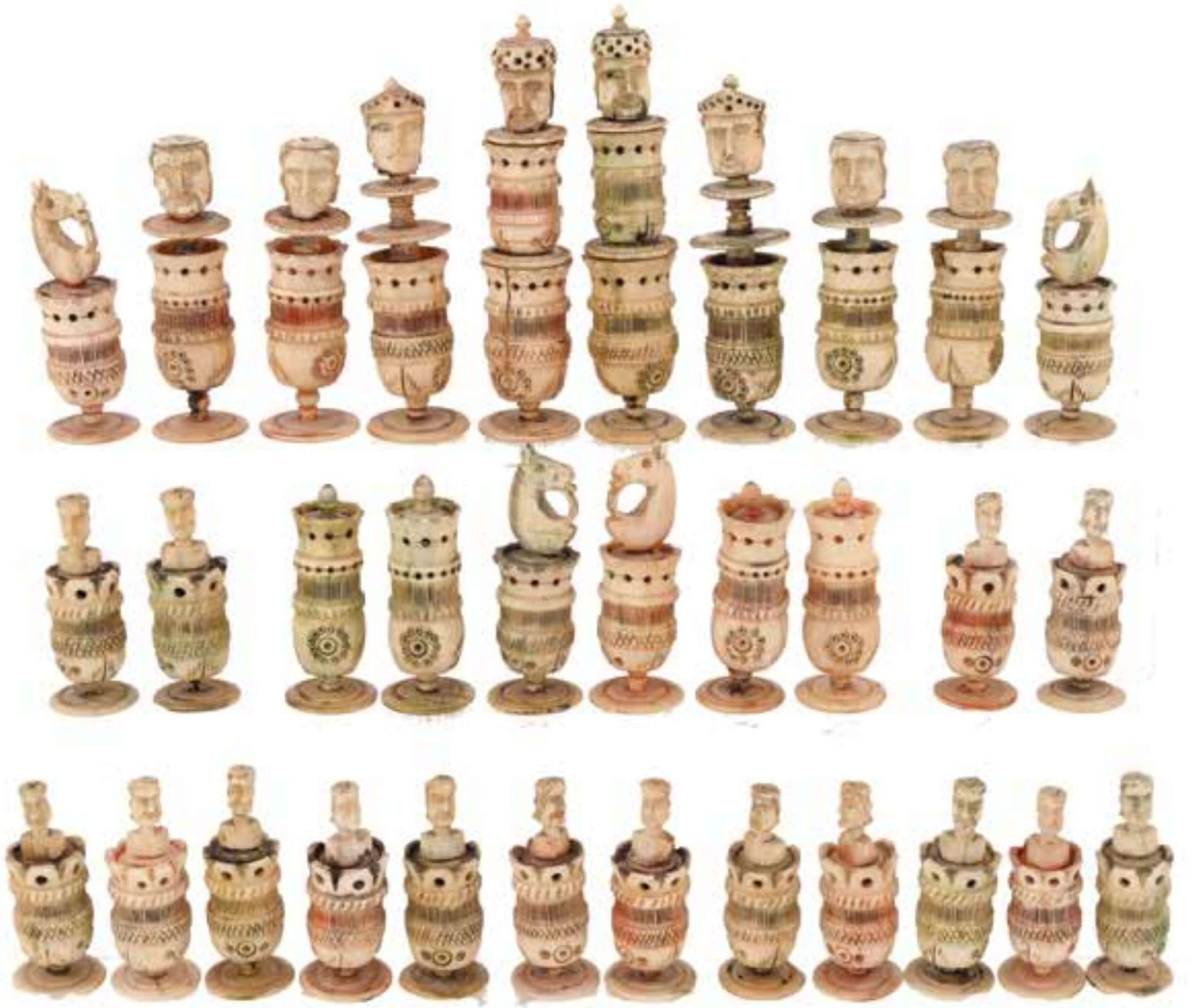
3532. **CANE WITH PIQUÉ HANDLE**
17th Century
Ivory or bone knob handle with silver inlay and overlay depicting birds, boats, the ocean and "JHK". Hardwood shaft with brass ferrule. Length 33.25". 1,500/2,500

3533. **CANE WITH PIQUÉ HANDLE**
17th Century
Ivory or bone knob handle with silver piqué geometric and fleur-de-lis designs and "William Dell 1699". Wood shaft with brass ferrule. Length 35.25". 2,500/3,500

3534. **CANE WITH PIQUÉ HANDLE**
17th/18th Century
Ivory or bone knob handle with silver piqué and inlaid floral and vine designs. Wood shaft with heavy brass ferrule. Length 34.75". 2,000/2,500

3535. **CANE WITH PIQUÉ HANDLE**
France, 17th/18th Century
Bone or ivory knob handle with carved swirled ribbing and tightly executed silver piqué in banded and floral designs. Wood shaft with copper ferrule. Length 35.25".
1,500/2,500

These types of pique canes are believed to have been produced by Huguenot refugees working in London during a small window of time at the end of the 17th and beginning of the 18th Century. The similar style, design and lettering of these canes that have come publicly to market suggests they were made in a single workshop.

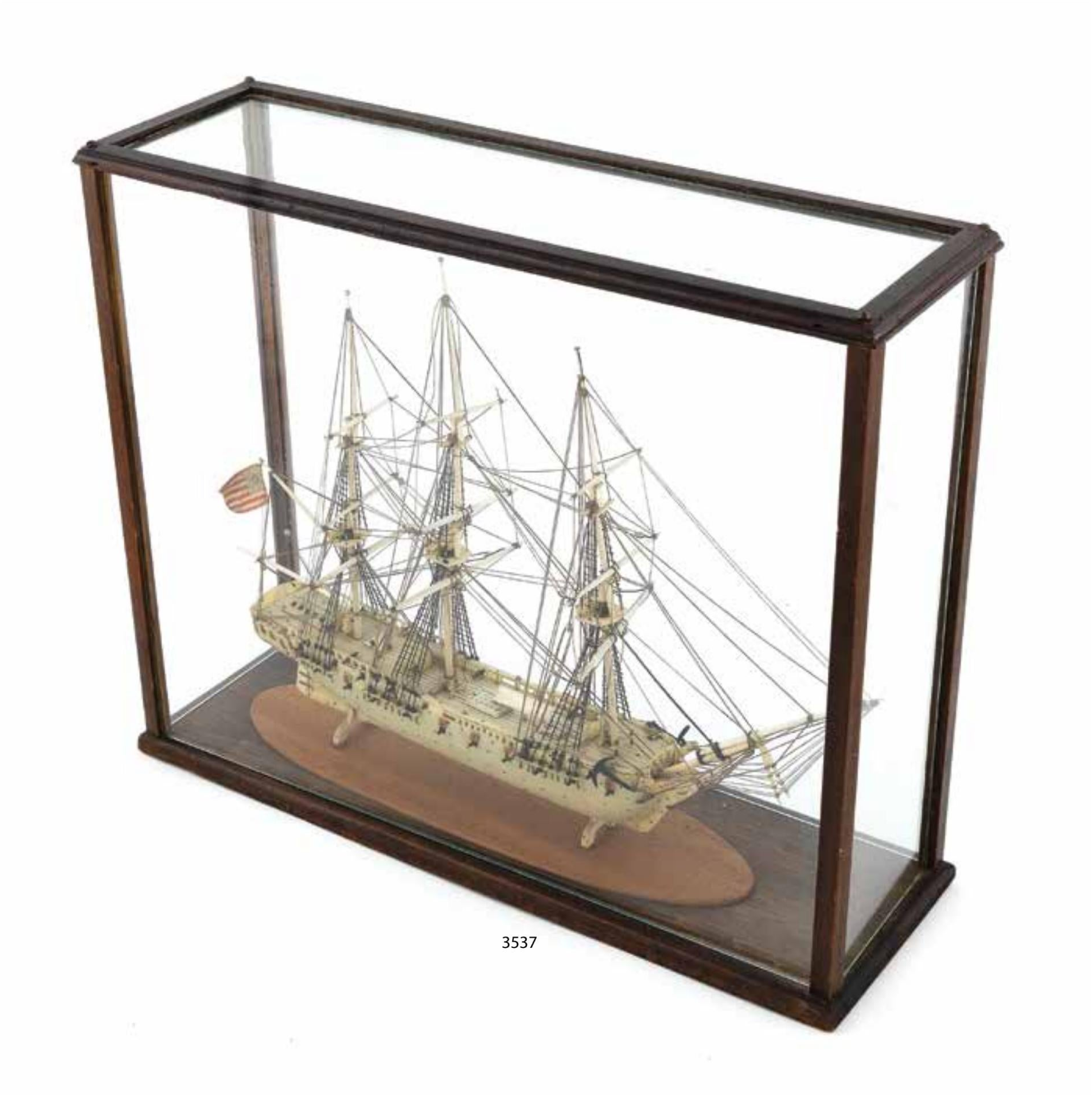


3536

3536. **CARVED BONE CHESS SET**

Early 19th Century

Complete set of 32 chessmen, 16 stained red and 16 stained green. Each piece, save the knights and rooks, with figural heads or busts atop footed bases carved with crosshatch and circle designs. Knights and rooks with matching footed bases and the appropriate horse head and castle turret stylization. Most pieces with breakage, loose components, cracks, etc., commensurate with age and use. Heights from approx. 3" to 6". 2,000/3,000



3537

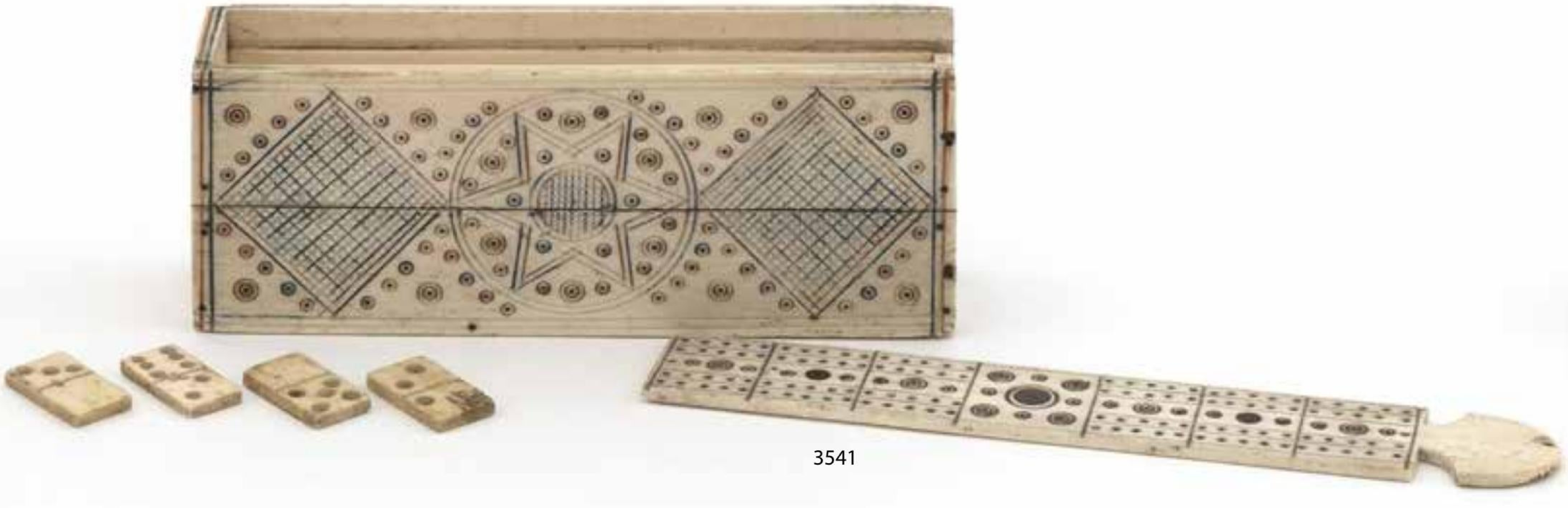
3537. **CASED BONE MODEL OF AN AMERICAN THREE-MASTED WARSHIP**
19th Century
Nicely detailed. Displayed on cradles within a glass and wood case. Case height 11.5". Length 13.75". Width 4.5". 8,000/10,000

3538. **NAPOLEONIC PRISONER-OF-WAR STRAW-WORK BOX**
Early 19th Century
Formed as a book. Interior with several covered compartments. Single drawer at base. Height 3”. Width 14.75”. Depth 11”. 500/800

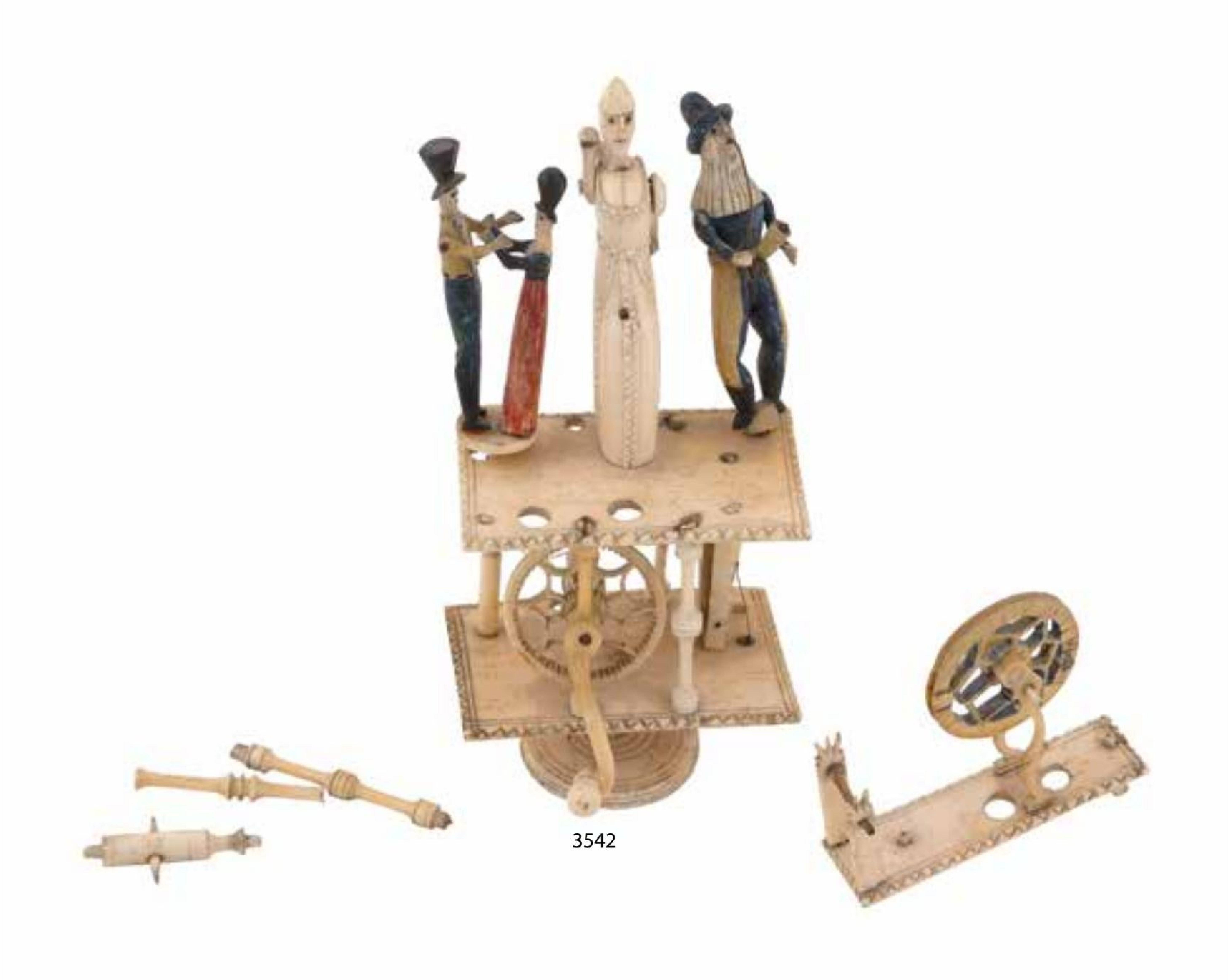
3539. **NAPOLEONIC PRISONER-OF-WAR STRAW-WORK BOX**
Early 19th Century
Exterior of hinged lid with geometric designs and an octagonal panel depicting a village. Interior of lid with scene of closely gathered buildings. Fitted with two covered compartments, the covers depicting flags, and a single drawer at base. Height 4.5”. Width 10.5”. Depth 7.25”. 500/700

3540. **NAPOLEONIC PRISONER-OF-WAR CARVED BONE GAMES CASKET**
Late 18th/Early 19th Century
Peaked sliding cover with watercolor full-length portraits of men and women under glass. Sides of box with watercolor landscapes under glass. Cribbage board along perimeter of top. Contains a set of dominoes. Height 3”. Length 6.75”. Width 2.75”. 300/500

3541. **NAPOLEONIC PRISONER-OF-WAR CARVED BONE GAMES BOX**
Early 19th Century
Tall narrow box with polychrome engraved diamond, star, concentric circle and other geometric designs on sides. Sliding lid with cribbage board, concentric circles and a large thumb tab. Contains 26 non-matching bone dominoes. Height 2.25”. Length 6.5”. Width 1.25”. 500/1,000



3541



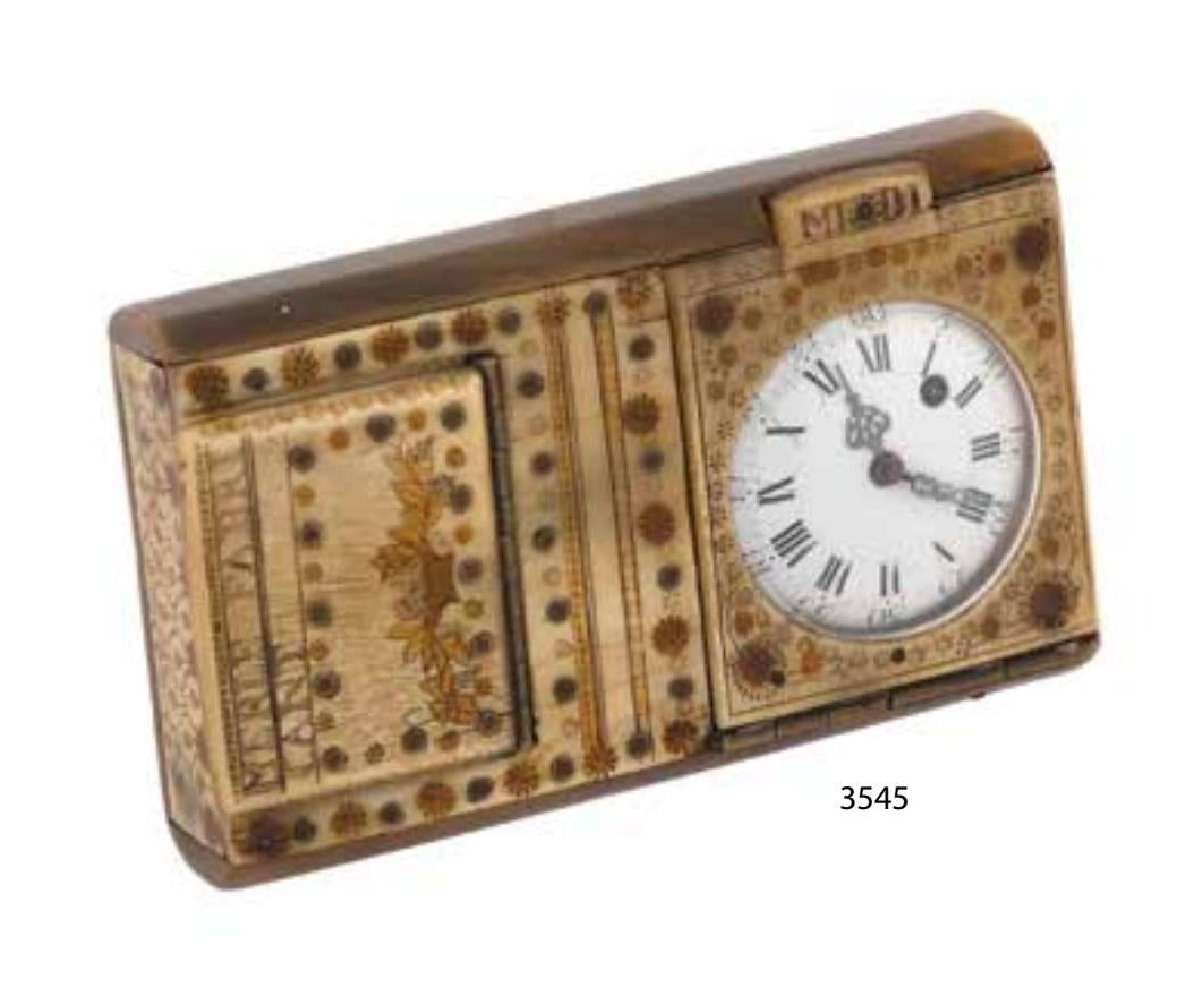
3542. **NAPOLEONIC PRISONER-OF-WAR CARVED AND POLYCHROMED BONE SPINNING JENNY**
Early 19th Century
Mechanized model with four figures on the upper platform: two dancing figures, a man smoking a pipe and one at a spinning wheel. Two wheels on the lower platform. Height approx. 5.75". Width approx. 3.5". 2,000/3,000

Illustrated:
***Scrimshaw and Scrimshanders, Whales and Whalemen** by E. Norman Flayderman (New Milford, Ct.: N. Flayderman & Co., Inc., 1972), p. 265.*

3543. **NAPOLEONIC PRISONER-OF-WAR CARVED BONE GAMES BOX CONTAINING A FULL COMPLEMENT OF GAMES**
Early 19th Century
Peaked sliding lid and sides of box inset with a total of ten watercolor bust portraits under glass. Overhanging fancy-carved and piqued gallery along two sides of the top. Scalloped and opposing heart blind fretwork throughout, some sections backed by green paper. Carved corner posts with mushroom finials. Contains three dice, a teetotum, four cribbage pegs, a full deck of polychrome playing cards and 55 dominoes with red and blue lines. Height 4.5". Length 10". Width 4.5". 1,000/1,500

3544. **NAPOLEONIC PRISONER-OF-WAR CARVED BONE SPINNING JENNY**
Early 19th Century
Mechanized model of typical form, with a lady seated at a spinning wheel on the upper platform and a hand crank and two wheels on the lower platform. Lady with a red dress, black hair and the traditional large bonnet. Height 4". 800/1,200

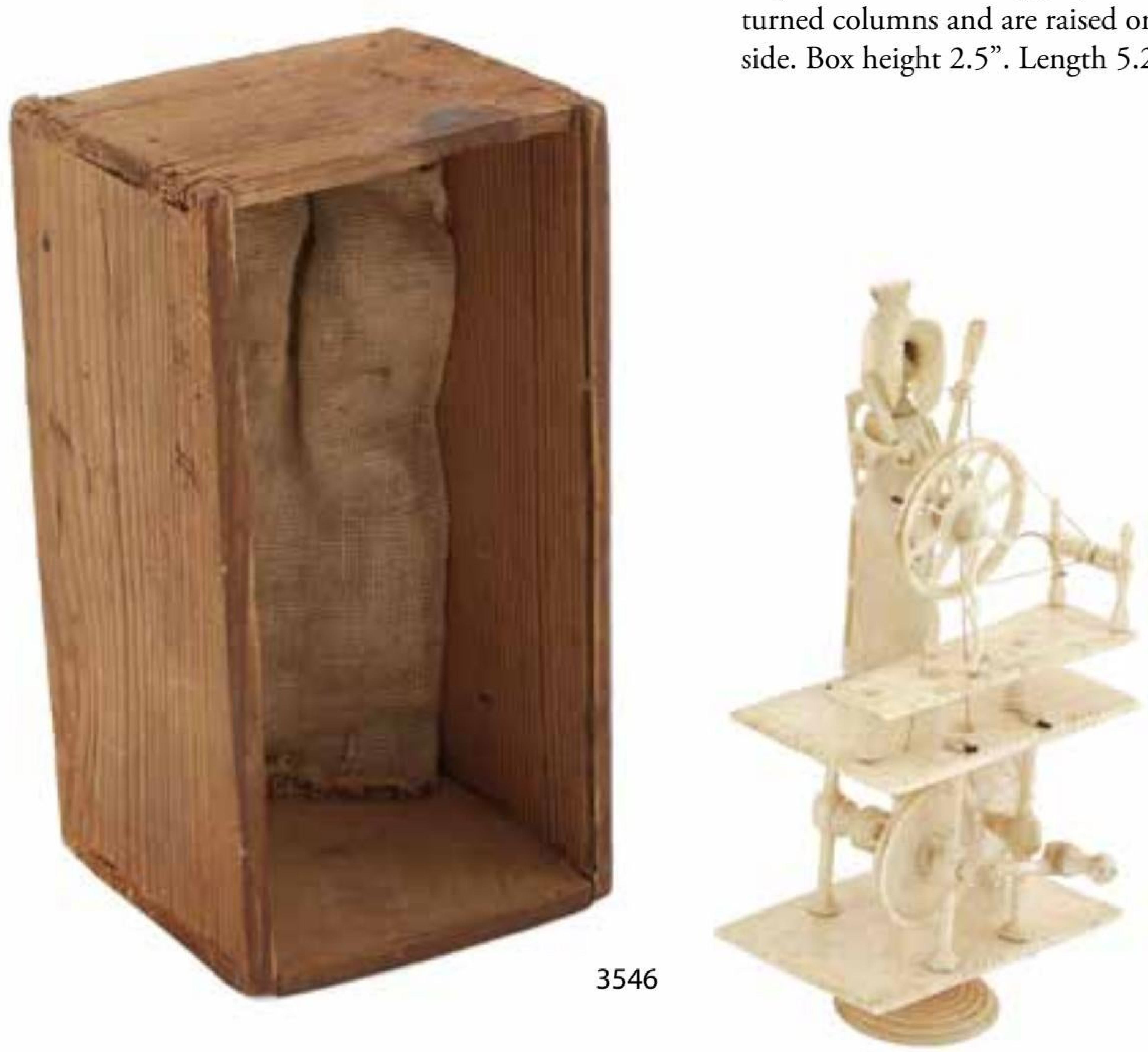
Provenance:
Richard Oliver auction, Maine (retains lot tag).



3545

3545. **SMALL WATCH HUTCH, POSSIBLY NAPOLEONIC PRISONER-OF-WAR**
Early 19th Century
Polished steer horn case with engraved floral and geometric designs and brass tacking throughout. Back with a yellow blossoming flower. Case height 3.75”. Width 2.25”. Depth 1”. 2,000/3,000

3546. **BOXED NAPOLEONIC PRISONER-OF-WAR CARVED BONE SPINNING JENNY**
Early 19th Century
Mechanized model of typical form, with a lady seated at a spinning wheel on the upper platform and a hand crank and two wheels on the lower platform. Lady with the traditional large bonnet, charming polychrome facial details and tall-back chair. Platforms joined by turned columns and are raised on a turned foot. Wooden box with faint lettering on one side. Box height 2.5”. Length 5.25”. Width 2.75”. 1,000/1,500



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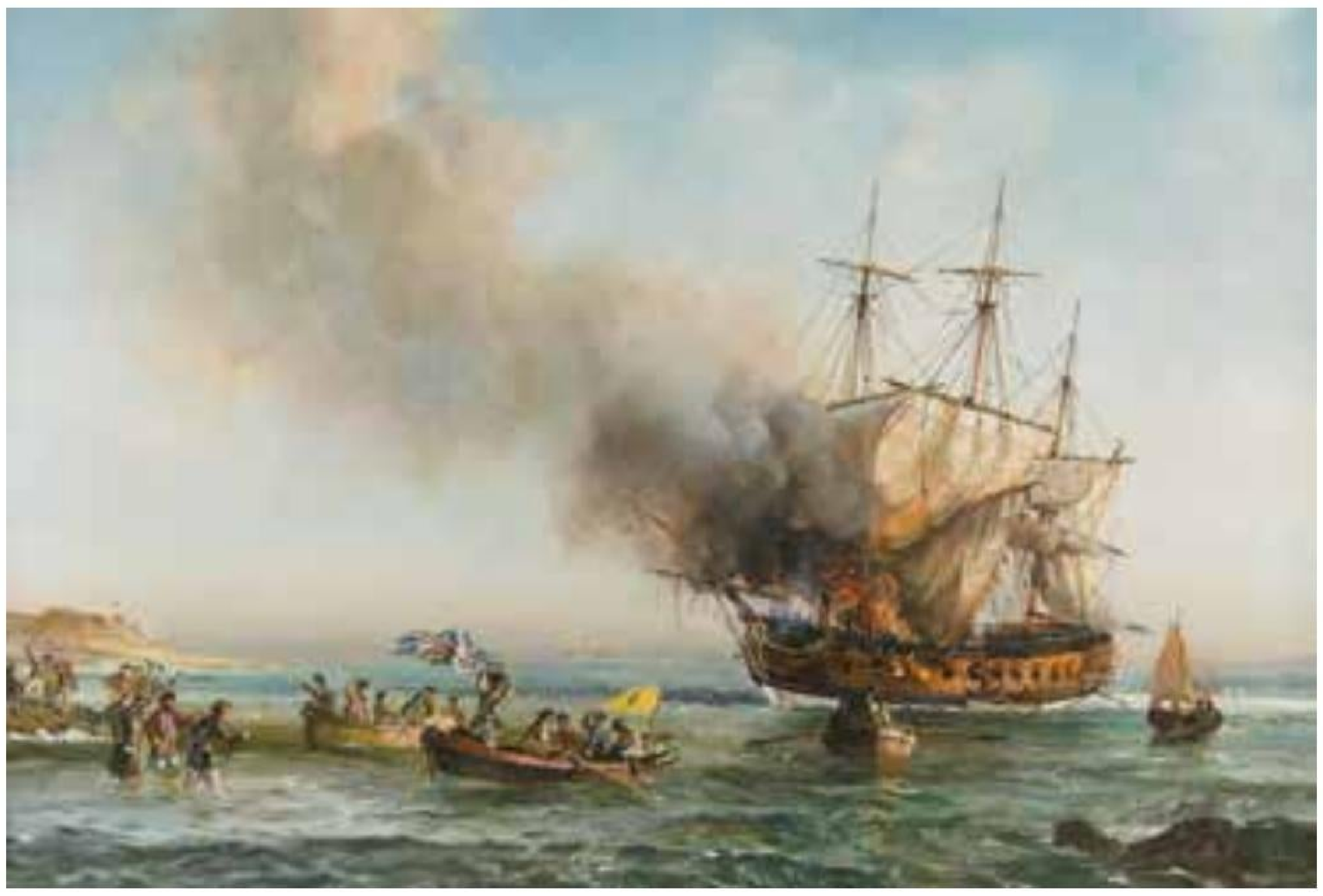
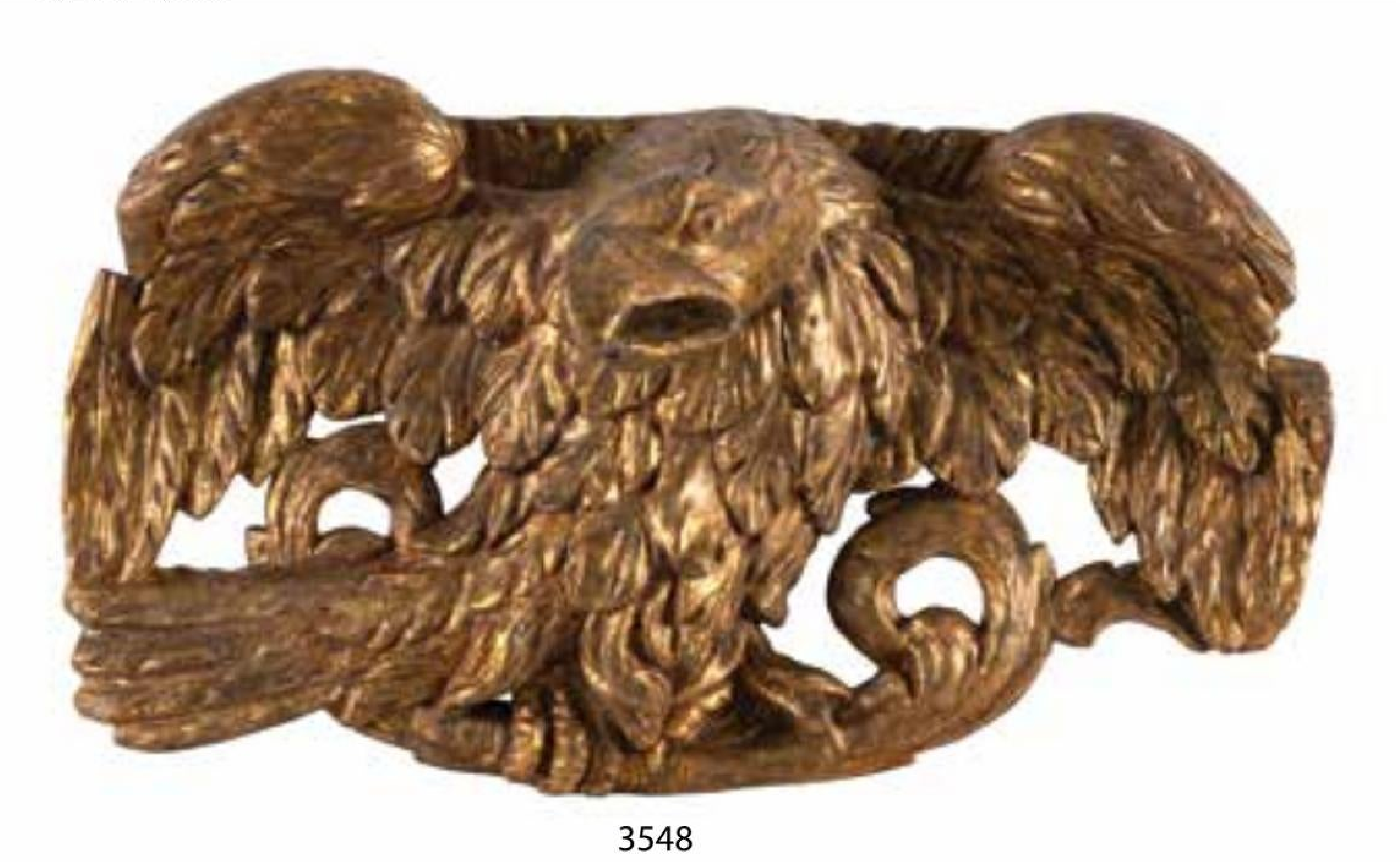


3547

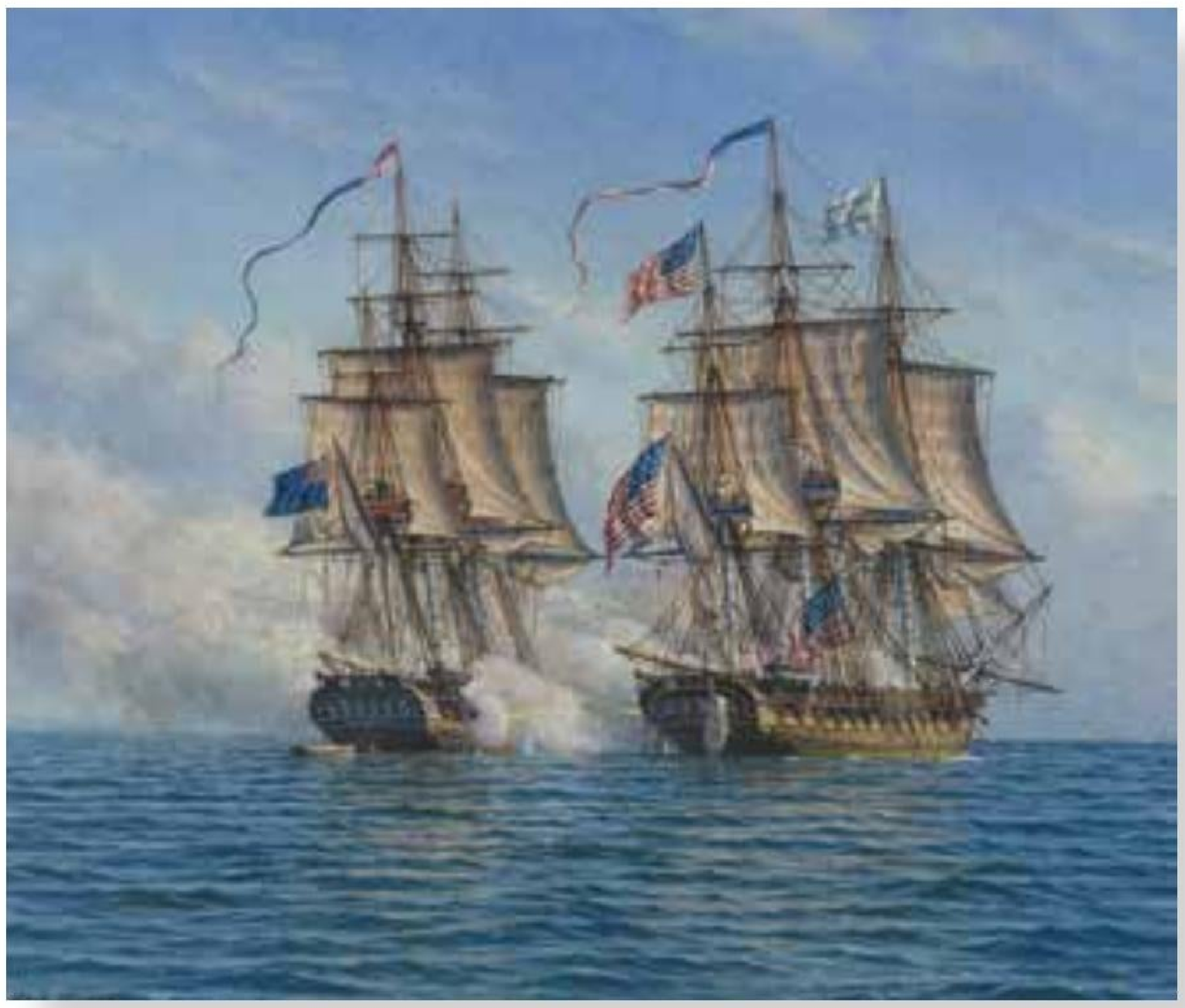
3547. **LESLIE ARTHUR WILCOX**
United Kingdom, 1904-1982
"The British Frigate Actaeon Destroyed in Charleston Harbour S.C. After Running Aground Supporting the Attack 24th June 1776". Signed lower right "L.A. Wilcox". Titled on frame plaque and verso. Oil on canvas, 24" x 36". Framed 29" x 41". 3,000/6,000

3548. **CARVED AND GILDED EAGLE PLAQUE**
19th Century
Height 15". Length 25.75". 1,200/1,800



3548

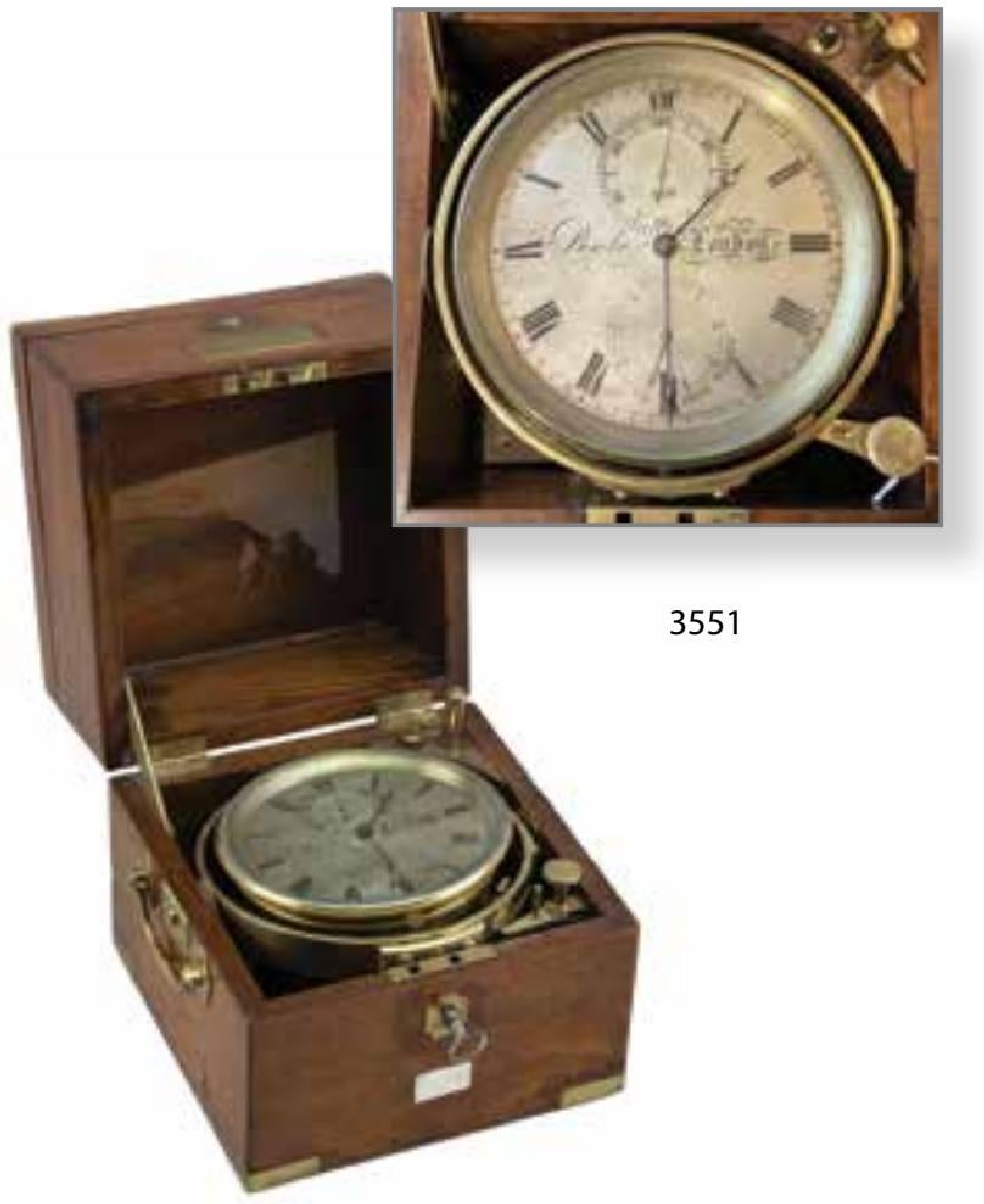
3549. **THIRTEEN-STAR COMMISSIONING SWALLOWTAIL PENNANT**
19th Century
Field of stars followed by red and blue bands. Stitched grommets. Approx. 11'9". 500/1,000



3550

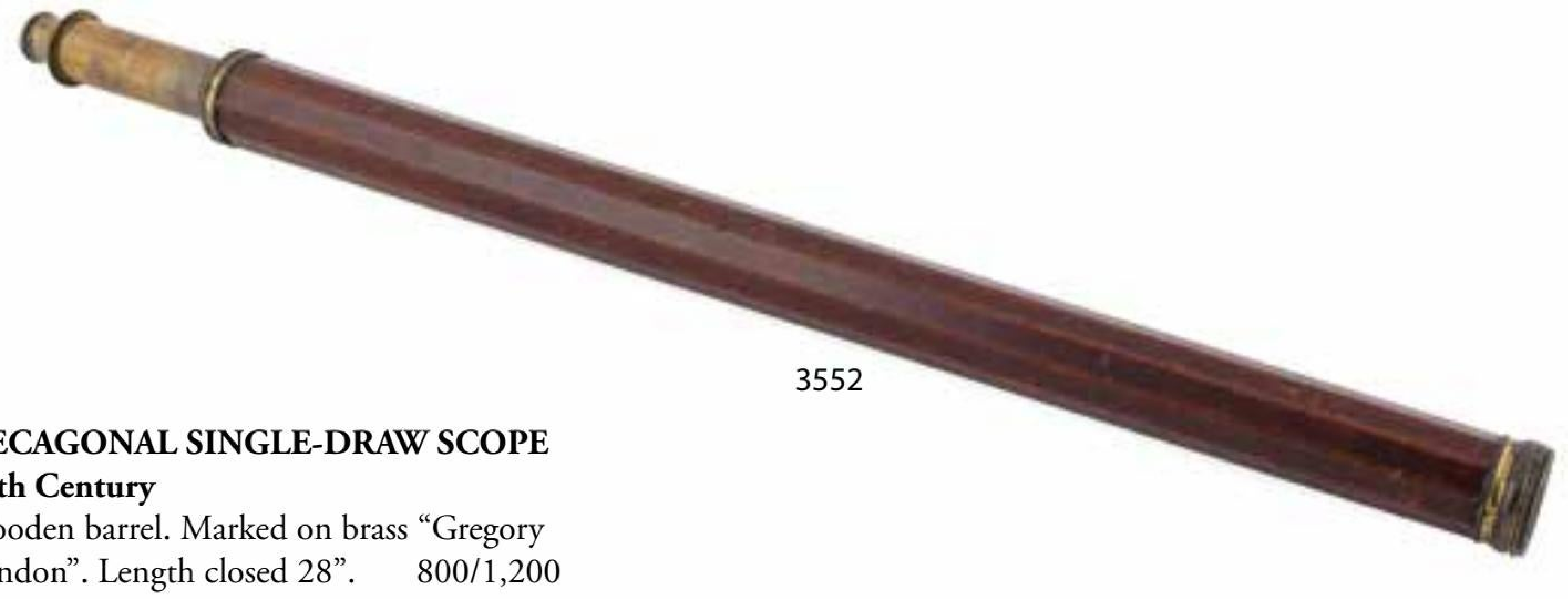
3550. **MARK RICHARD MYERS**
California/United Kingdom, 1945-
Battle between the *Chesapeake* and the *Shannon*. Signed lower left "Mark Myers". Mixed media on paper, 13.5" x 16" sight. Framed 22.5" x 24.75". 1,800/2,500

Provenance:
Quester Gallery, Stonington, Connecticut.
Private Maine Collection.



3551

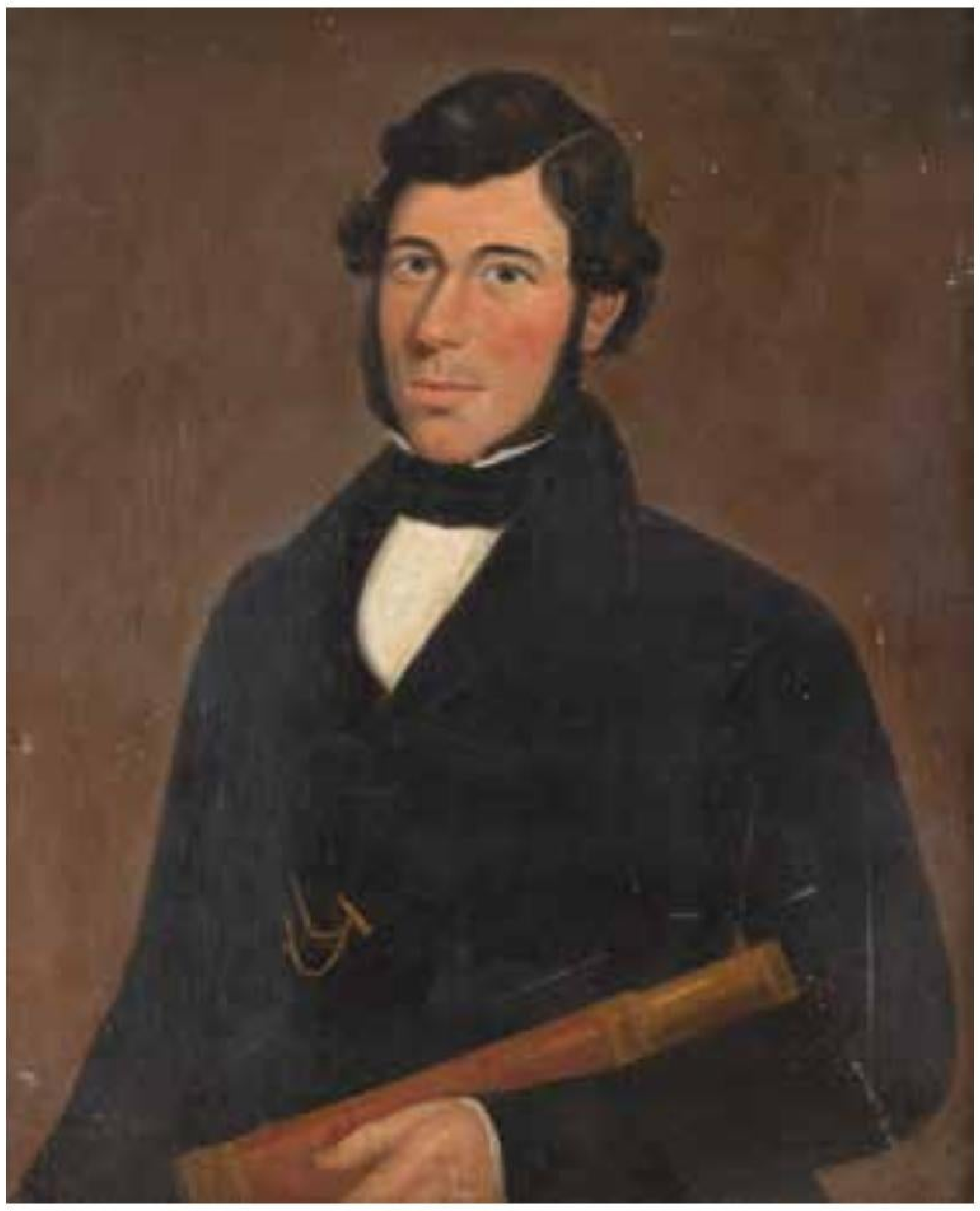
3551. **JOHN POOLE CHRONOMETER**
London, 19th Century
Burnished steel dial marked “Poole London”. Crystal diameter 5.25”. Case height 7.75”. Width 7.25”. Depth 7.25”. 2,500/4,500



3552

3552. **DECAGONAL SINGLE-DRAW SCOPE**
19th Century
Wooden barrel. Marked on brass “Gregory London”. Length closed 28”. 800/1,200

3553. **AMERICAN SCHOOL**
19th Century
Portrait of a sea captain holding a telescope. According to the consignor the subject is a captain from Stonington, Connecticut. Unsigned. Oil on canvas, 30” x 25”. Framed 36” x 31”.
4,000/6,000



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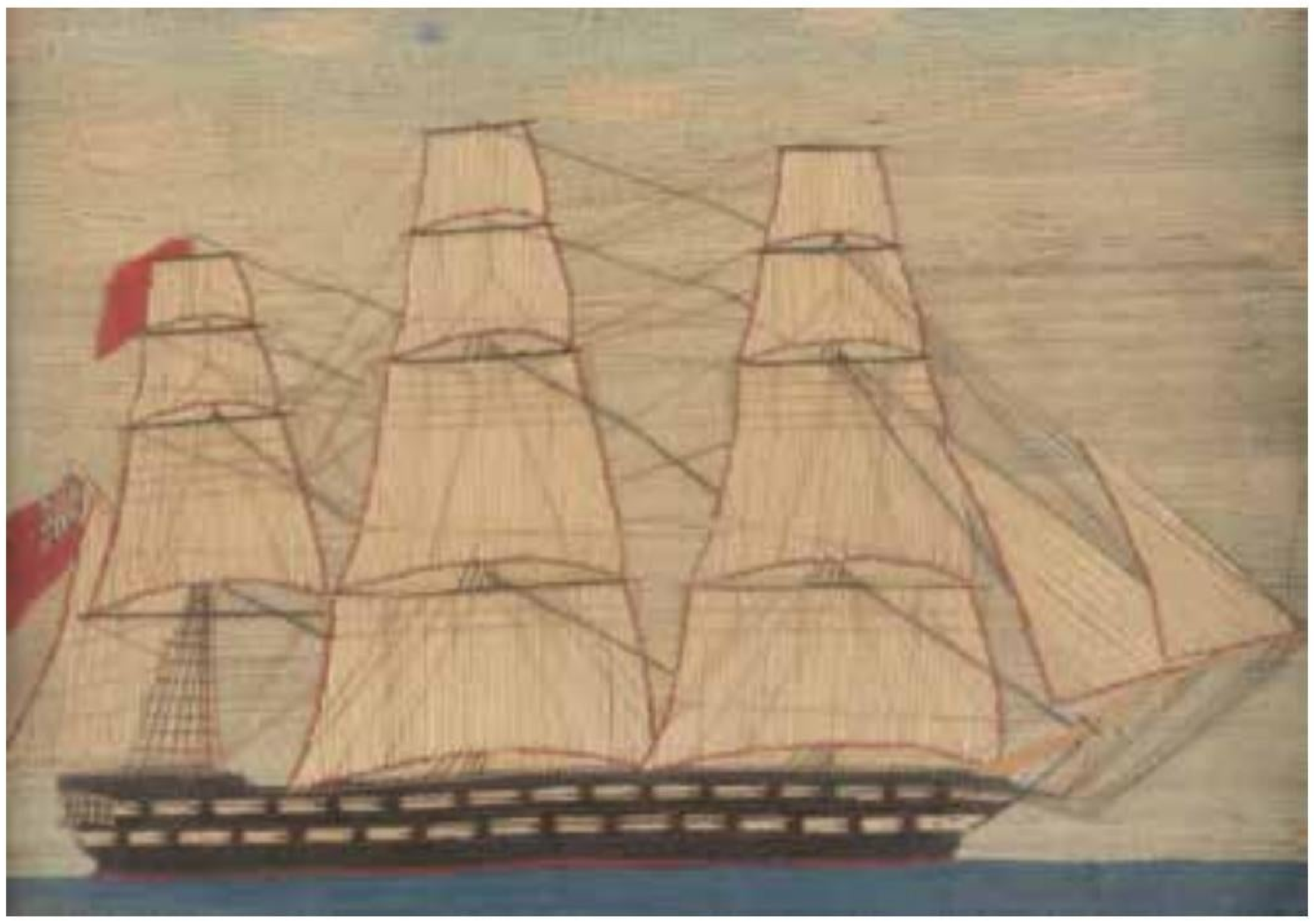

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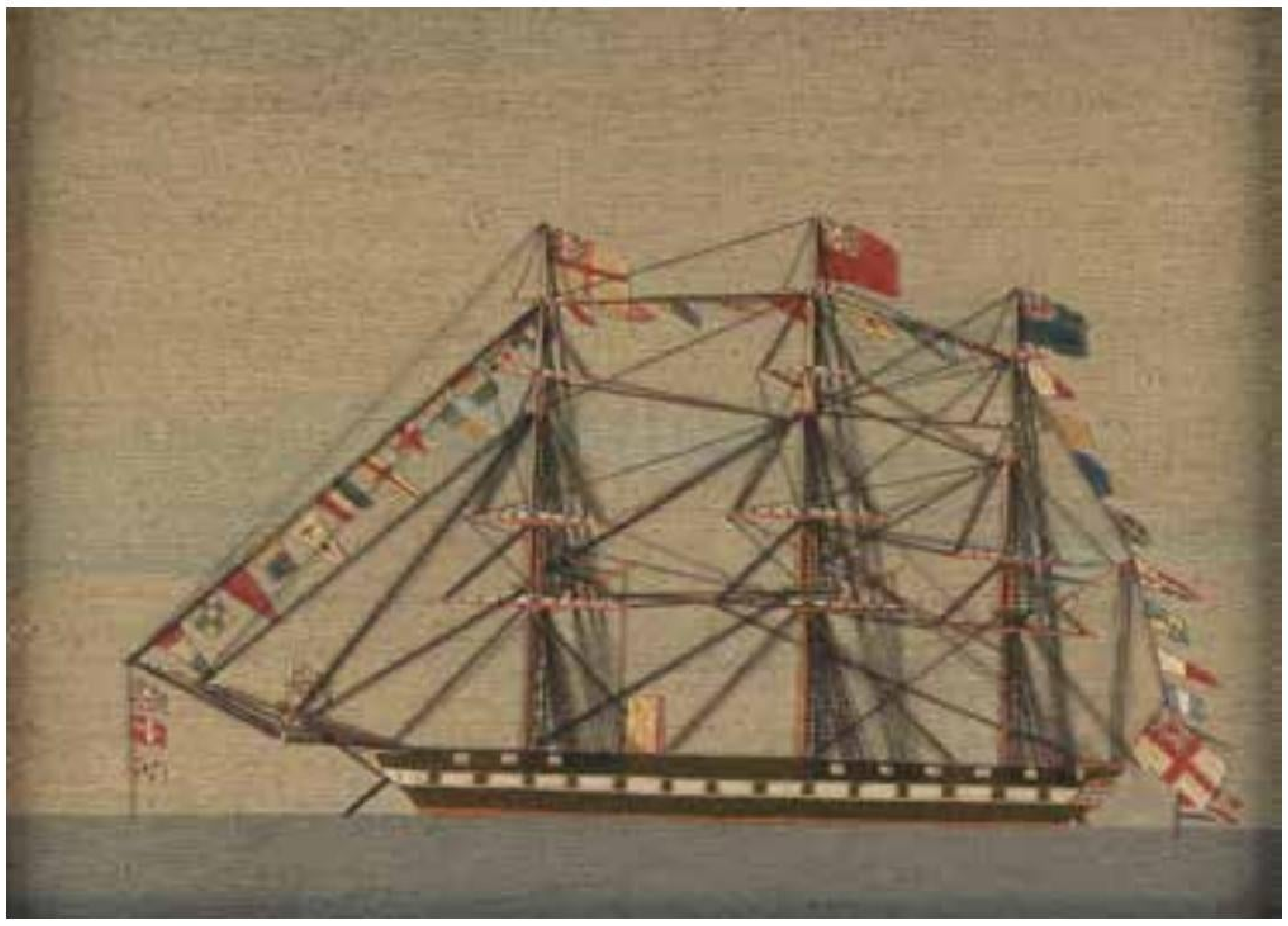


3555

3554. **ENGLISH WOOLWORK DEPICTING A THREE-MASTED SHIP**
19th Century
Flying red ensigns. 13” x 19.5” sight. Framed 18” x 24”. 800/1,200

3555. **ENGLISH WOOLWORK DEPICTING A THREE-MASTED SHIP**
19th Century
Flying many flags. Framed 16.5” x 21”. 1,200/1,500

3556. **SCARCE JACQUES OF LONDON SAILOR WITH PIGTAIL CAST IRON DOORSTOP**

Early 19th Century

Full-bodied caricature of a British “Jack Tar” with a bulbous nose and big grin. Original painted surface. Maker’s mark on base. Height 9”. Width 3.5”. 650/850

Reference:
***The Doorstop Book: An Encyclopedia of Doorstop Collecting** by John C. & Nancy M. Smith, p. 248. Another example is in the Royal Museums Greenwich. The catalog notes it was possibly modeled from a printed caricature by George Woodward. Doorstops of this design were manufactured by Jacques of London starting around 1853.*

3557. **ENGLISH PUB SIGN**

19th Century

Iron and wrought iron anchor within a wreath of leaves. Shows traces of red paint. Together with an iron scroll-design mounting bracket. Sign height 27”. Bracket length 50”. 700/1,000

3558. **RARE PLANK-ON-FRAME MODEL OF A SHIP’S DORY**

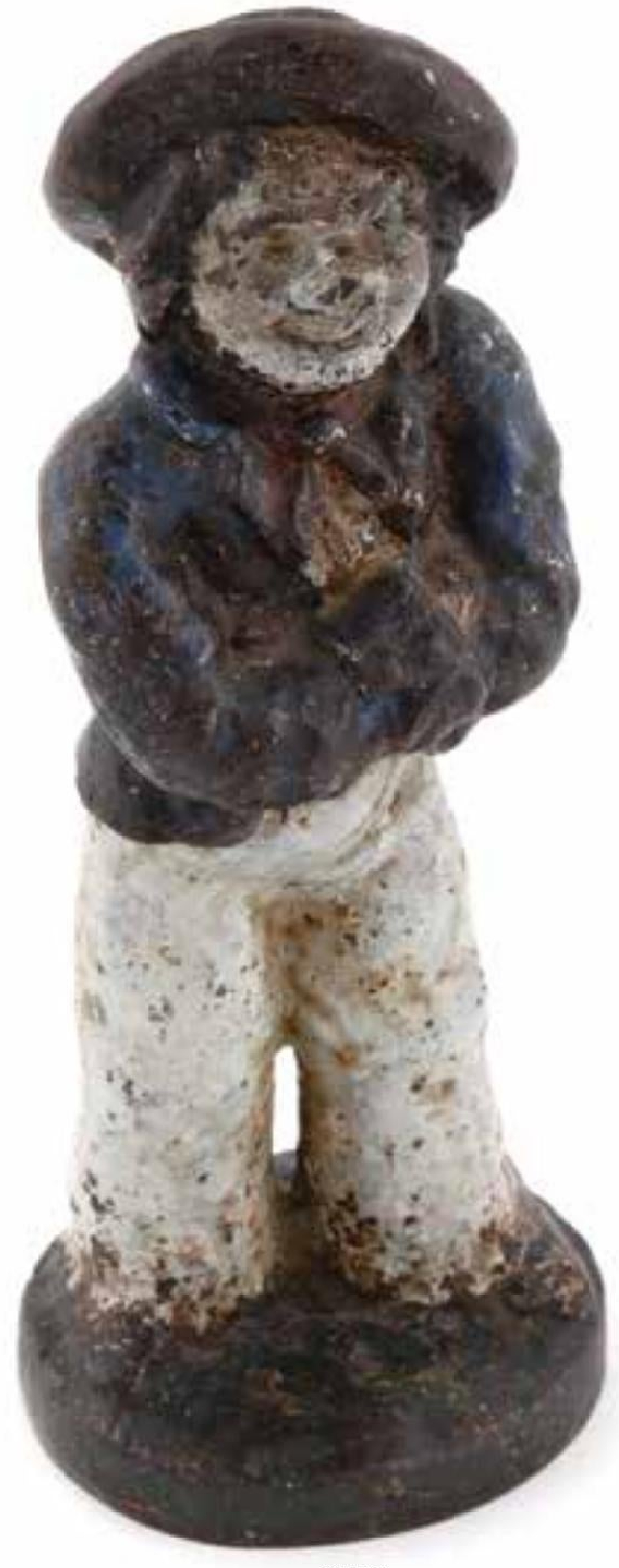
Probably England, 19th Century

Displayed on a wood plinth. Total height 3.5”. Length 16”.
400/600

3558A. **CASED MODEL OF THE *LA COURONNE***

20th Century

Beautifully detailed. Displayed on brass pedestals within a fine glass and wood case. Case height 29.75”. Length 37.5”. Width 16.5".
400/600



3556

3559. **RARE CARVED AND POLYCHROMED EAGLE BILLETHEAD ATTRIBUTED TO JOHN HALEY BELLAMY**
Last Quarter of the 19th Century
Head with an open beak, exposing the tongue, and piercing eyes. Well-detailed feathers elegantly converge with relief-carved acanthus leaves set against a blue ground. Height 6.5". Length 28". 10,000/15,000

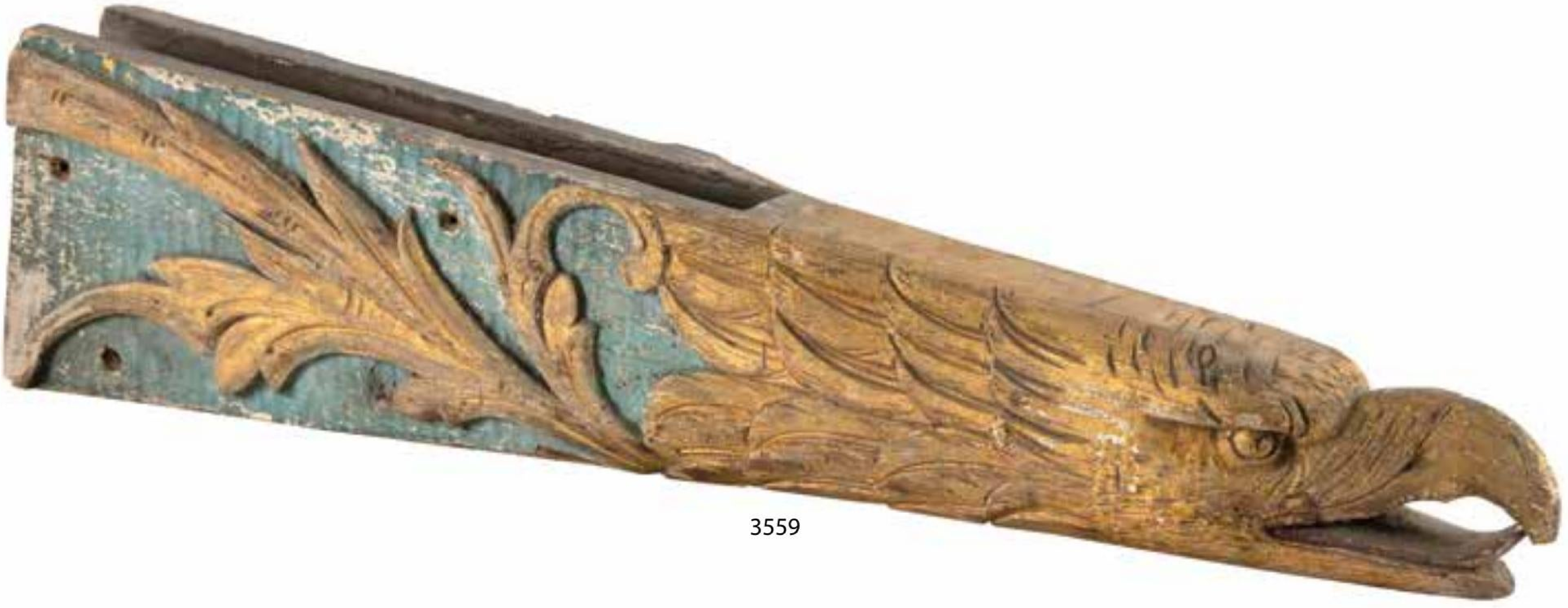
A very similar carving, a bowsprit also attributed to Bellamy, was part of the Barbara Johnson Collection, Rafael Osona, Nantucket, Massachusetts, August 14, 1993, Lot #111.

3560. **SHIP'S APOTHECARY CHEST**
19th Century
Mahogany chest with recessed brass hardware. Complete with medicine bottles. Height 8". Width 12.25". Depth 6.25". 800/1,200

3561. **CAMPHORWOOD CAMPAIGN TRUNK**
19th Century
Brass hardware. Height 20". Width 40". Depth 20.5". 300/500

3562. **CARVED AND PAINTED FIGURE OF A WOMAN, IN THE STYLE OF A FIGUREHEAD**
20th Century
Nicely detailed. Height 40.5". Width approx. 14". Depth approx. 17". 700/1,000

3563. **PAIR OF WINDOWS, POSSIBLY FROM THE STERN OF A VESSEL**
19th Century
Twelve-pane leaded glass in wooden frames. Heights approx. 25.5". Widths approx. 26.5". 400/800



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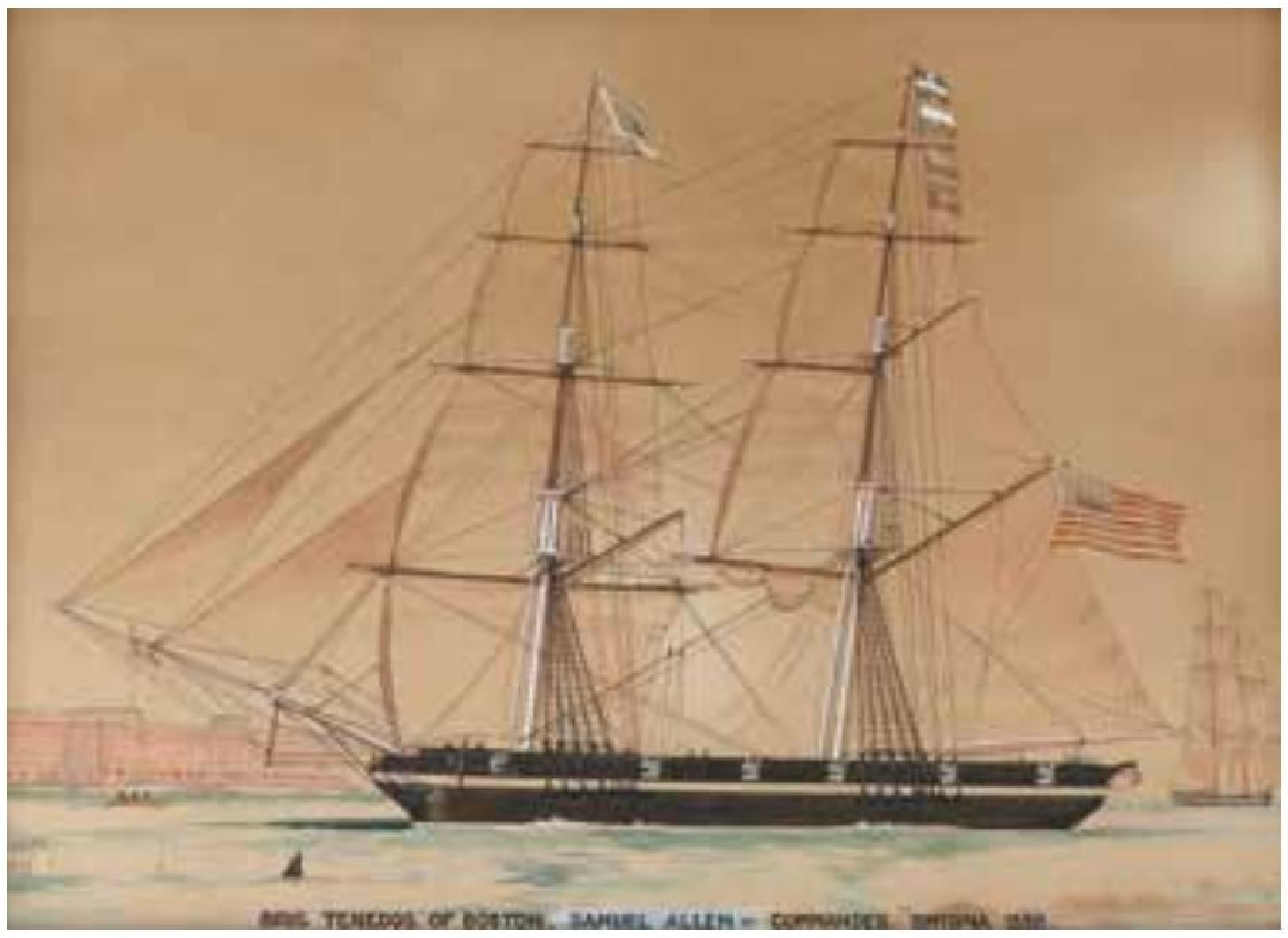
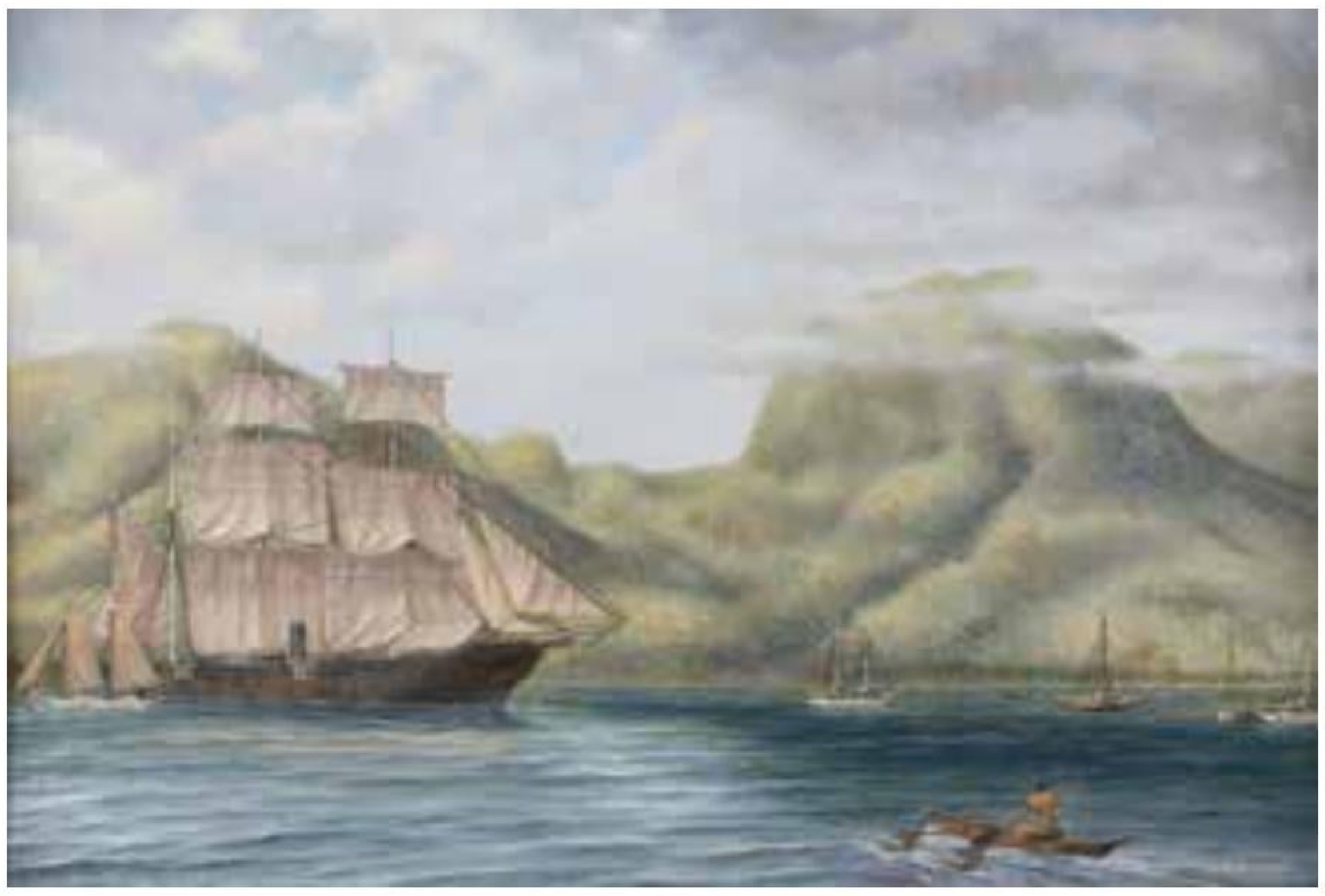

BRIG TENEDOS OF BOSTON SAMUEL ALLEN - COMMANDER SMYRNA 1838

3564

3564. **WORDEN G. WOOD**
America, 1880-1943
"Brig Tenedos, of Boston, Samuel Allen - Commander, Smyrna, 1838". Brig flying an American flag off the gaff and several signal flags from the masts. Shark's fin in foreground. Fort in distance flying what appears to be a Turkish flag. Signed "Worden Wood" lower left. Watercolor and gouache, 13.5" x 19.25" sight. Framed 17" x 23".
750/950

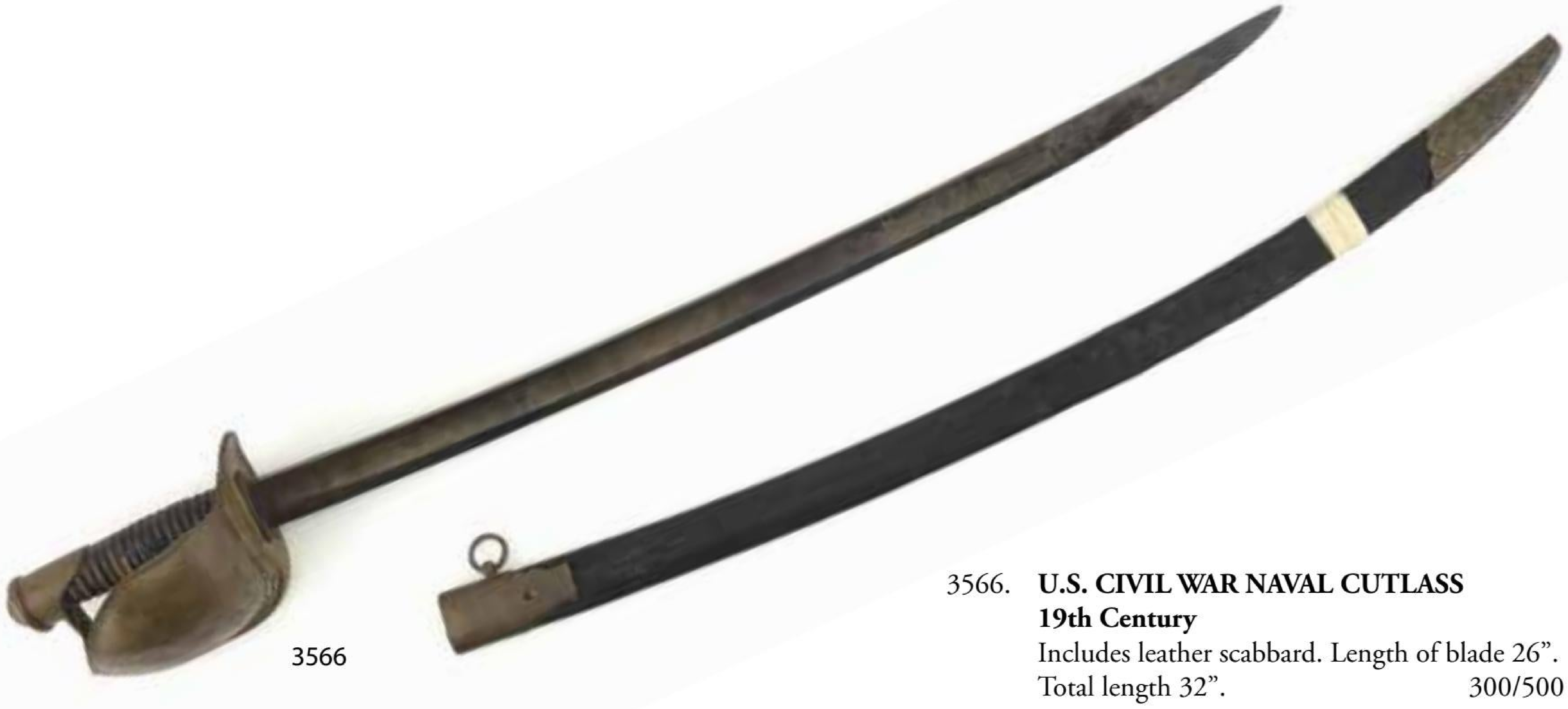
The *Tenedos* was built as a brig in 1827 in Pembroke, Massachusetts, and was refitted as a bark between 1838 and 1840. She was registered in New London until 1861, when she was purchased by the U.S. Navy and sunk as part of the Stone Fleet in December 1861. It was featured in Herman Melville's "The Stone Fleet, An Old Sailor's Lament", December 1861.

Photocopies of relevant pages "The Stone Fleet" by John E. Woodman, Jr., from *The American Neptune: A Quarterly Journal of Maritime History*, Volume XXI, 1961, as well as additional information about Worden Wood and the *Tenedos* are included with the lot.



3565

3565. **MARK GREENE**
Pennsylvania/New York, 1916-1986
Union frigate U.S.S. *Tuscarora*. Signed and dated lower right "Mark Greene '83'. Signed and titled verso. Oil on masonite, 20" x 30". Framed 24" x 34". 500/1,000

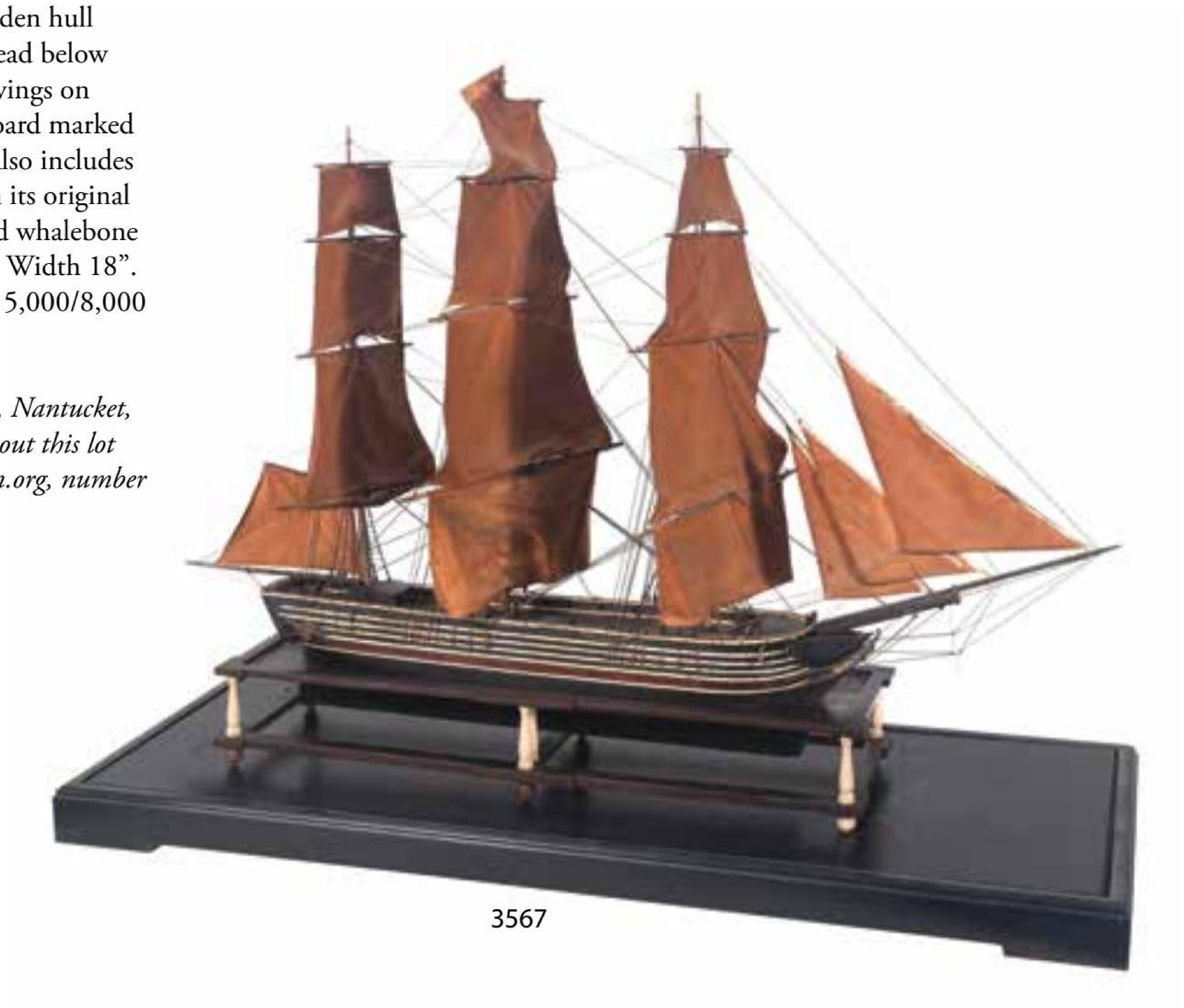


3566

3566. **U.S. CIVIL WAR NAVAL CUTLASS**
19th Century
Includes leather scabbard. Length of blade 26". Total length 32". 300/500

3567. **CASED SAILOR-MADE MODEL OF A PACKET OR MERCHANT SHIP**
19th Century
Seen in full sail, fully rigged with fabric sails and flying the house flag of Dunham & Diamon, New York City merchants in the 1840s. Wooden hull with extensive whalebone trim. Figurehead below bowsprit. Detailed eagles and shield carvings on port and starboard side of stern. Sternboard marked "MAR", possibly for the ship *Marion*. Also includes a windlass and bone dolphin striker. On its original wooden stand supported by eight turned whalebone pillars. Case height 34.75". Length 45". Width 18".
5,000/8,000

Provenance:
The Collection of Bob and Nina Hellman, Nantucket, Massachusetts. Additional information about this lot may be found at hellmanwhalingcollection.org, number REH437.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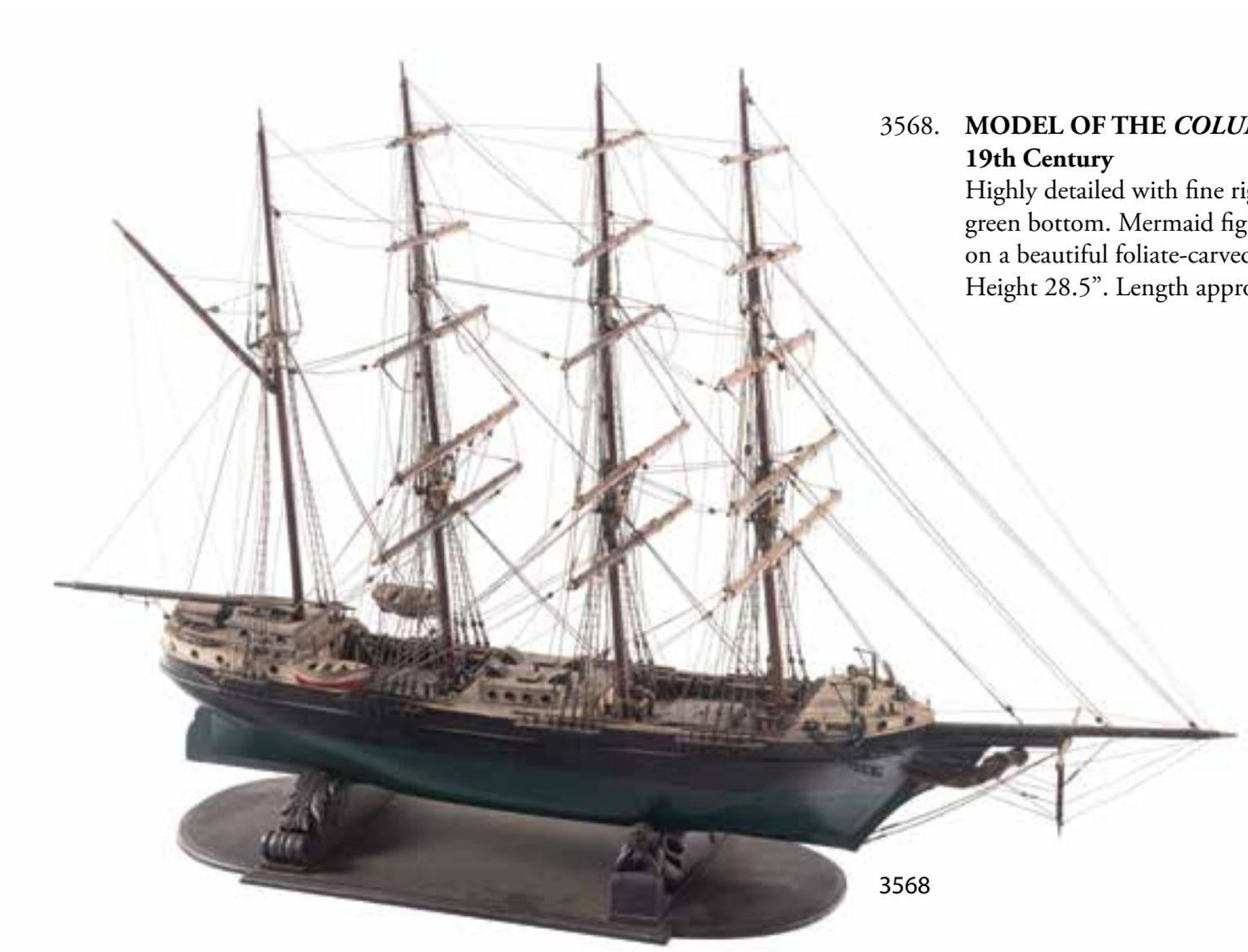

3568

3568. **MODEL OF THE *COLUMBIA* OF PORTLAND, MAINE**
19th Century
Highly detailed with fine rigging and deckworks. Black hull with green bottom. Mermaid figurehead under bowsprit. Displayed on a beautiful foliate-carved cradle formed as reclining mermaids. Height 28.5". Length approx. 43.5". 1,500/2,500

JAMES EDWARD BUTTERSWORTH

New Jersey/New York/United Kingdom, 1817-1894

3569. **JAMES EDWARD BUTTERSWORTH**
New Jersey/New York/United Kingdom, 1817-1894
Portrait of the American clipper ship *Black Warrior*, circa 1853, flying a white flag with a red, white and blue American shield from the main mast and an American flag off the gaff. The clipper ship under shortened sail in the near distance is flying an American flag and a house flag with a red cross centering a blue dot on a white field. Another ship is on the distant horizon, visible below *Black Warrior*'s bowsprit. Signed lower right "JE Buttersworth". Oil on canvas, 29" x 35.75". Framed 40" x 47". 200,000/300,000

continued following pages

JAMES EDWARD BUTTERSWORTH

New Jersey/New York/United Kingdom, 1817-1894

This exceptional work is executed in Buttersworth's typical meticulous fashion, showing each plank of the hull, a figurehead in the form of a woman with outstretched arms, several figures on board, stern decoration, detailed deckhouses and lifeboats, crisp "Black Warrior" lettering on the quarterboards, and the cathead resembling the face of a cat. The shape of the sails and stunsails is outstanding, and the seams, reef points, spars and yardarms are accurately delineated and beautifully drafted. Further, the rolling waves with white crests, the puffy clouds with delicate shades of pink and purple, and the light reflecting on the hull are superlative examples of Buttersworth's paintings from this period.

Black Warrior was a medium clipper launched in late 1853 from the Austin & Co. yard in Damariscotta, Maine and was immediately purchased by William Wilson and Son of Baltimore for $90,000. She was 234 feet in length, 42.5 feet in breadth, 23 feet in draft and weighed 1,828 tons. Her first voyage was from New York to London, Australia and South America, returning to New York on June 23, 1855. She sailed for San Francisco on September 6, 1855, making the passage in 124 days, and then went on to Hong Kong. She was under the command of Captain Murphy for the entirety of her career until 1862, when she was sold to James Baines & Co. and went under the British flag as the ***City of Melbourne***. She was hulked in 1877 at Melbourne, Australia.

Lot 3569, continued

Provenance:
Passed down through a Connecticut family for several generations. Accompanied by several photocopies of letters about the painting between members of the family and noted museum curators and marine art specialists dating from 1956 to 1974:

- January 13, 1956 from Malcolm D. MacGregor, assistant curator, on Mystic Seaport letterhead. MacGregor provides a brief biography of Buttersworth, noting he painted ship portraits for Currier & Ives and was considered the leading painter of ships from 1850 to 1875.
- January 17, 1956 unsigned thank you note pertaining to information provided about the painting.
- March 1, 1956 signed "Bill", presumably William Potter Lage, on Law Offices of Fennelly, Eagan, Nager & Lage letterhead. Provides a brief history of Black Warrior based on the description in ***American Clipper Ships 1833-1858*** *by Howe and Matthews, published by the Marine Research Society in 1926.*
- July 1, 1965 unsigned but addressed to M.V. Brewington, curator of maritime history at the Peabody Museum, Salem. References the Buttersworth paintings in the museum collection. Mailed with a photograph of the "Black Warrior" painting.
- July 2, 1965 from M.V. Brewington, on Peabody Museum letterhead. Brewington gratefully acknowledges receipt of the letter and photograph above, and inquires if the work is dated.
- July 7, 1965 unsigned but addressed to M.V. Brewington. In response to the above, the writer notes the painting is undated.
- July 13, 1965 from Helen Comstock, on her personal letterhead. Comstock, a leading American antiques expert at the time, had recently written an article about Buttersworth for Antiques magazine. In the letter she notes the Black Warrior painting "seems to be in the very best style of Buttersworth's ship portraits" and that "Mr. Brewington's reaction [...] is flattering. In my opinion he knows more about American marine painting than anyone else". She suggests contacting the Old Print Shop in New York should the owners be interested in selling.
- July 16, 1965 from M.V. Brewington, on Peabody Museum letterhead. Brewington responds to the July 7 letter above.
- March 22, 1973 from Rudolph J. Schaefer, on his personal letterhead, to Maria Naylor of Kennedy Galleries, Inc. Schaefer, retired former owner of Schaefer Brewing Co. and an avid Buttersworth collector, is conducting research for a book on the artist. He asks Kennedy to share his information with owners of Buttersworth paintings so that their works could be included in his index. His resulting book, J.E. Buttersworth 19th-Century Marine Painter, was published in 1975.
- September 20, 1973 from R.J. Schaefer, on his personal letterhead. He gratefully acknowledges information about the Black Warrior painting submitted to him and asks for permission to publish the painting in his book.
- March 19, 1974 from R.J. Schaefer, on his personal letterhead. He writes of his appreciation for permission to include the painting in his book and regrets that it will not be illustrated with a color photograph as he considers it "a very lovely painting".

Exhibited:
Cahoon Museum of American Art, Cotuit, Massachusetts: "Masters of the Maritime -The Art of James E. Buttersworth", June 28-August 20, 2017.

References:
J.E. Buttersworth: 19th-Century Marine Painter *by Rudolph F. Schaefer (Mystic, Ct.: Mystic Seaport, 2009). Full-page color illustration with caption and discussion of the work, p. 84.*

J.E. Buttersworth: 19th-Century Marine Painter *by Schaefer (Mystic, Ct.: Mystic Seaport, 1975). Paintings with two clippers, as seen here, are illustrated on p. 111, 112 and 113. Other Buttersworth clipper ship paintings are illustrated on p. 86, 116 and 117.*

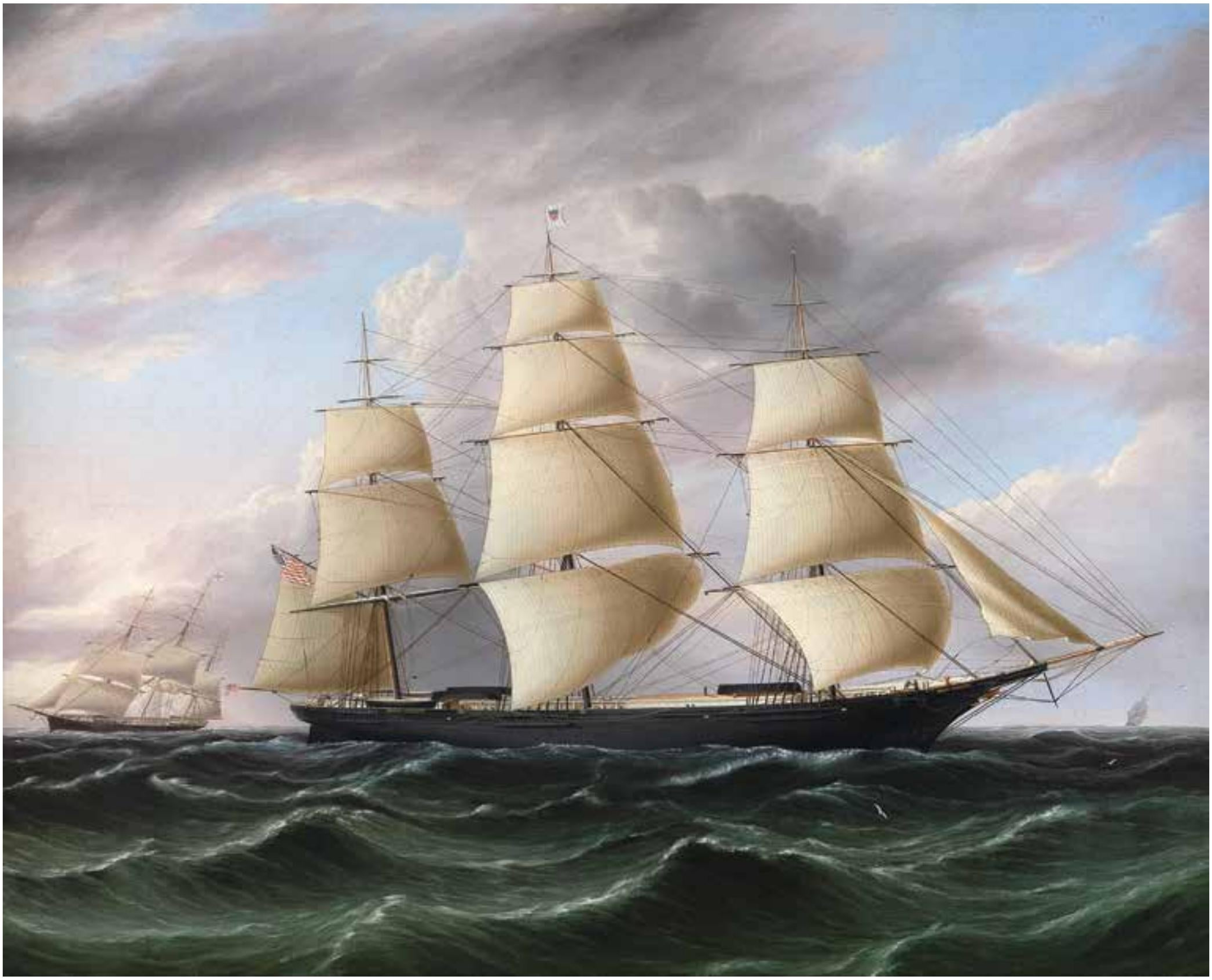
Ship, Sea & Sky: The Marine Art of James Edward Buttersworth *by Richard B. Grassby (N.Y.: Rizzoli / South Street Seaport Museum, 1994). The frontispiece painting of the clipper ship "Witchcraft" is extremely similar in rendering and coloration to this painting. Buttersworth's portrait of the "Dreadnought", in the collection of the Peabody Essex Museum and one of the most well-known of the artist's clipper ship paintings, is illustrated on p. 66. It is comparable to this painting in terms of color, crispness, quality of light and condition.*

American Clipper Ships, Vol. 1 *by Octavius T. Howe and Frederick C. Matthews (Salem, Mass.: Marine Research Society, 1926).*

Flying the Colors: The Unseen Treasures of Nineteenth-Century American Marine Art *by Alan Granby and Janice Hyland (Manchester and N.Y.: Mystic Seaport in Association with Hudson Hills Press, 2009) includes a ful-page color illustration of this work, p. 184, plate #III.7.*

American Fine Art Magazine *July/August 2017 issue includes an illustration and caption of this work, p. 94-97 .*

American Art Review *August 2017 issue includes a color illustration and caption of this work, p. 60-63.*



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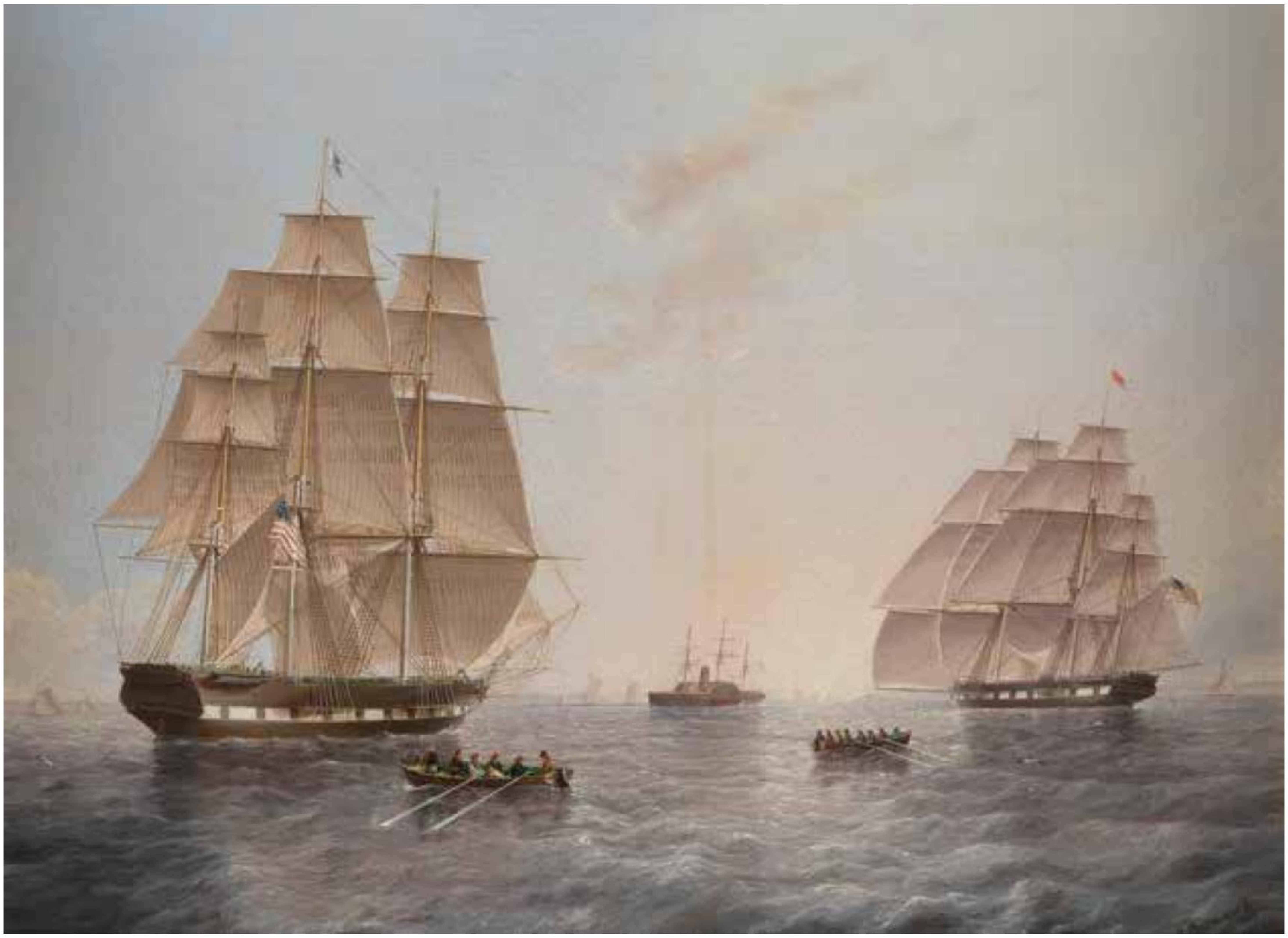
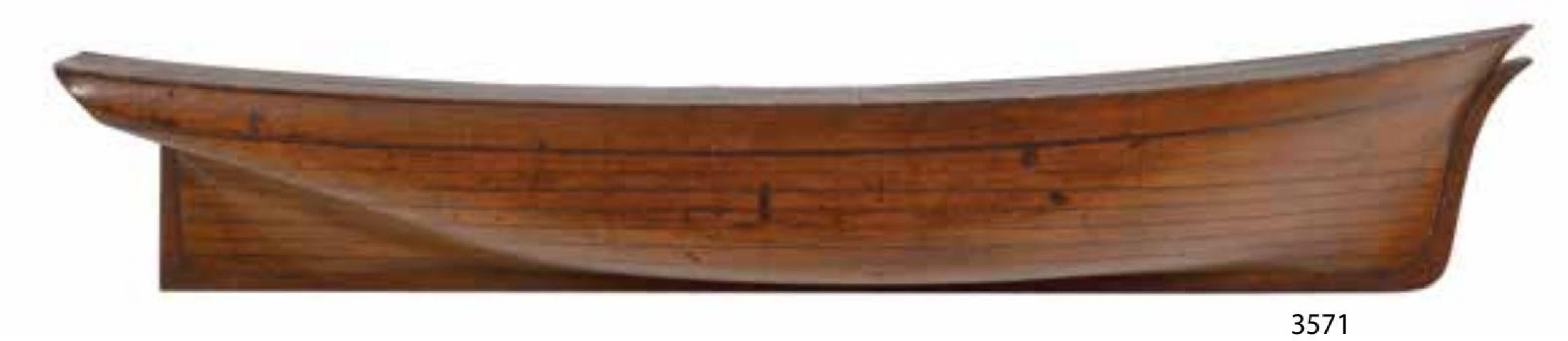


3570

3570. **JAMES EDWARD BUTTERSWORTH**
New Jersey/New York/United Kingdom, 1817-1894
Merchant vessels departing, probably outer New York Harbor, circa 1855. The two square-rigged vessels have false gunports, as was common for ships of this era, and both are flying an American flag off the gaff. The paddle steamer at the center distance, probably one of the Collins Line trans-Atlantic packets, is flying an American flag. The two dories in the foreground each have six figures in colorful clothing. Signed lower right "JE Buttersworth". Oil on canvas, 18" x 24". Framed. 30,000/50,000

As one would expect from a work by J.E. Buttersworth, the detail of the hulls, spars, rigging and sails seen here is outstanding. Both merchant ships have their stunsails extended on the port side, which was probably done to increase speed and efficiency in the light wind that ripples across the waves. The dories in the foreground add depth to the composition and provide perspective so viewers can fully put themselves in the water of this busy shipping channel, about to head out to sea.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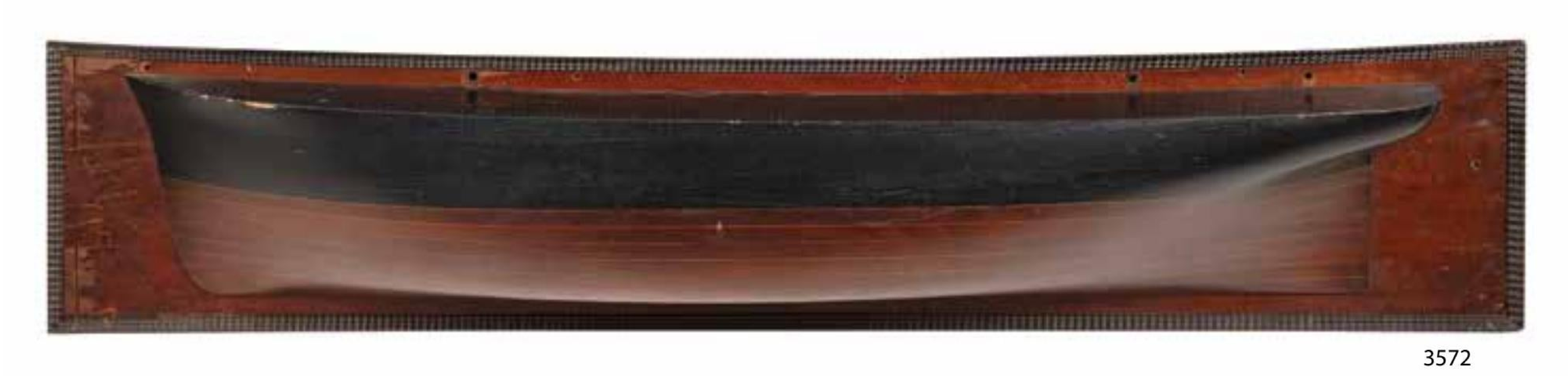
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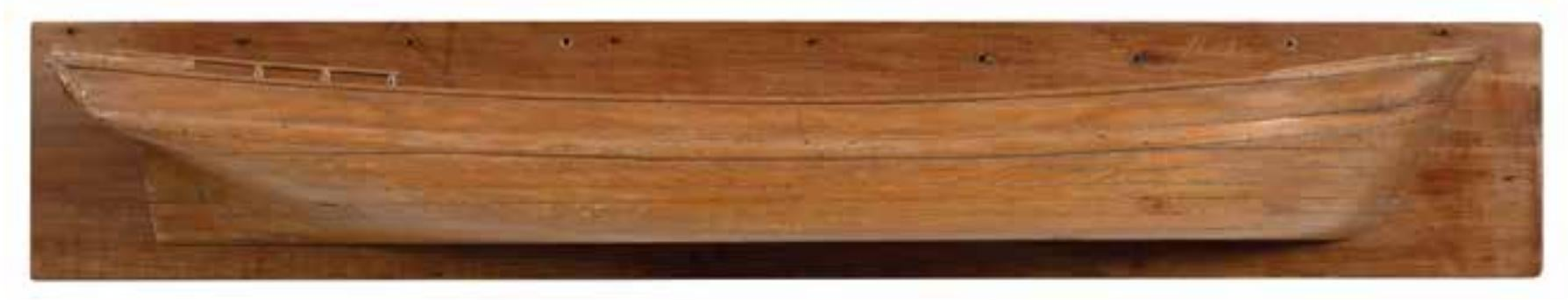

3573

3571. **LAMINATED HALF HULL MODEL OF AN AMERICAN MERCHANT SHIP**
America, Circa 1860
Built up in ten lifts of various thickness with a thin strip of a contrasting wood in between each lift. Applied bow, stem and keel. Thick veneer facing at top of hull. Deep untouched surface with fine patina. Height 7.5". Length 40.75". Width 6.25".
2,000/3,000

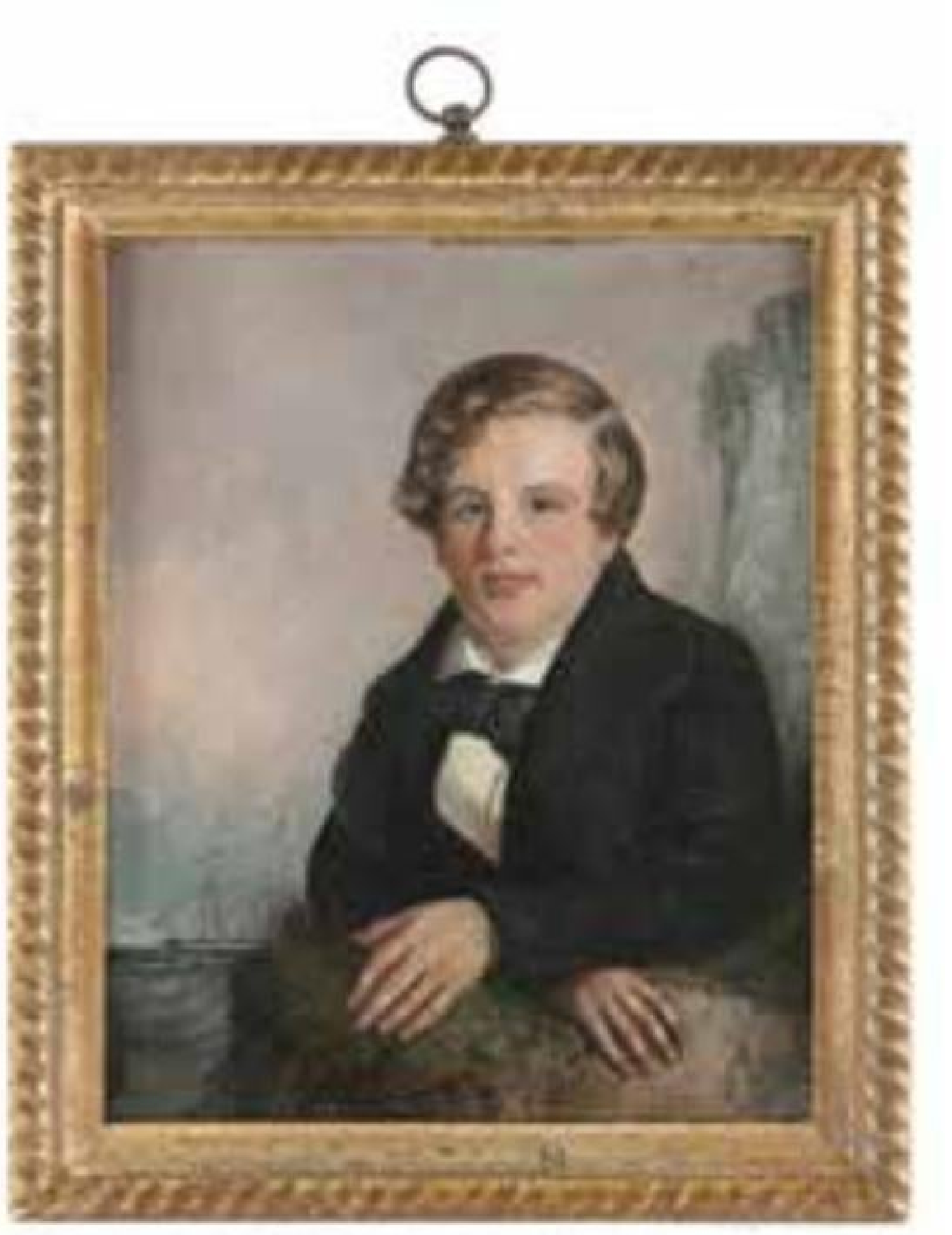
Adding a contrasting layer between each lift was a tedious process and thus not frequently used, but it greatly enhances the ability to view the sheer of the hull.

3572. **EXCEPTIONAL MOUNTED BUILDER'S HALF HULL MODEL**
19th Century
Built up in 11 lifts. Black hull. Mounted on a veneered backboard with rippled molding along perimeter. Backboard marked "Neptune". Backboard 13.25" x 71.5". 2,000/3,000

3573. **MOUNTED HALF HULL MODEL OF A SAILING VESSEL**
America, Mid-19th Century
Built up in eight lifts. Backboard 9.5" x 53.5". 2,000/3,000

3574. **BUILDER'S HALF HULL MODEL OF THE *EARLY DAWN***
19th Century
Built up in seven lifts. Black hull with a copper-colored bottom. Panel attached to the skeg allows the model to be hung or set flat. Height 11.75". Length 41.75". Depth 4.5". 800/1,400

3575. **SMALL PORTRAIT OF A SEAFARING BOY**
Mid-19th Century
Posed with his arms crossed over a grass-covered rock on a ledge overlooking a two-masted ship and distant cliffs, possibly evoking a stranding. Housed in a period rope-carved gilt frame. Signed lower right "Cobley", possibly J.H. Cobley (England, 19th Century). Oil on canvas, 10" x 8". Framed 11.5" x 9.5". 500/700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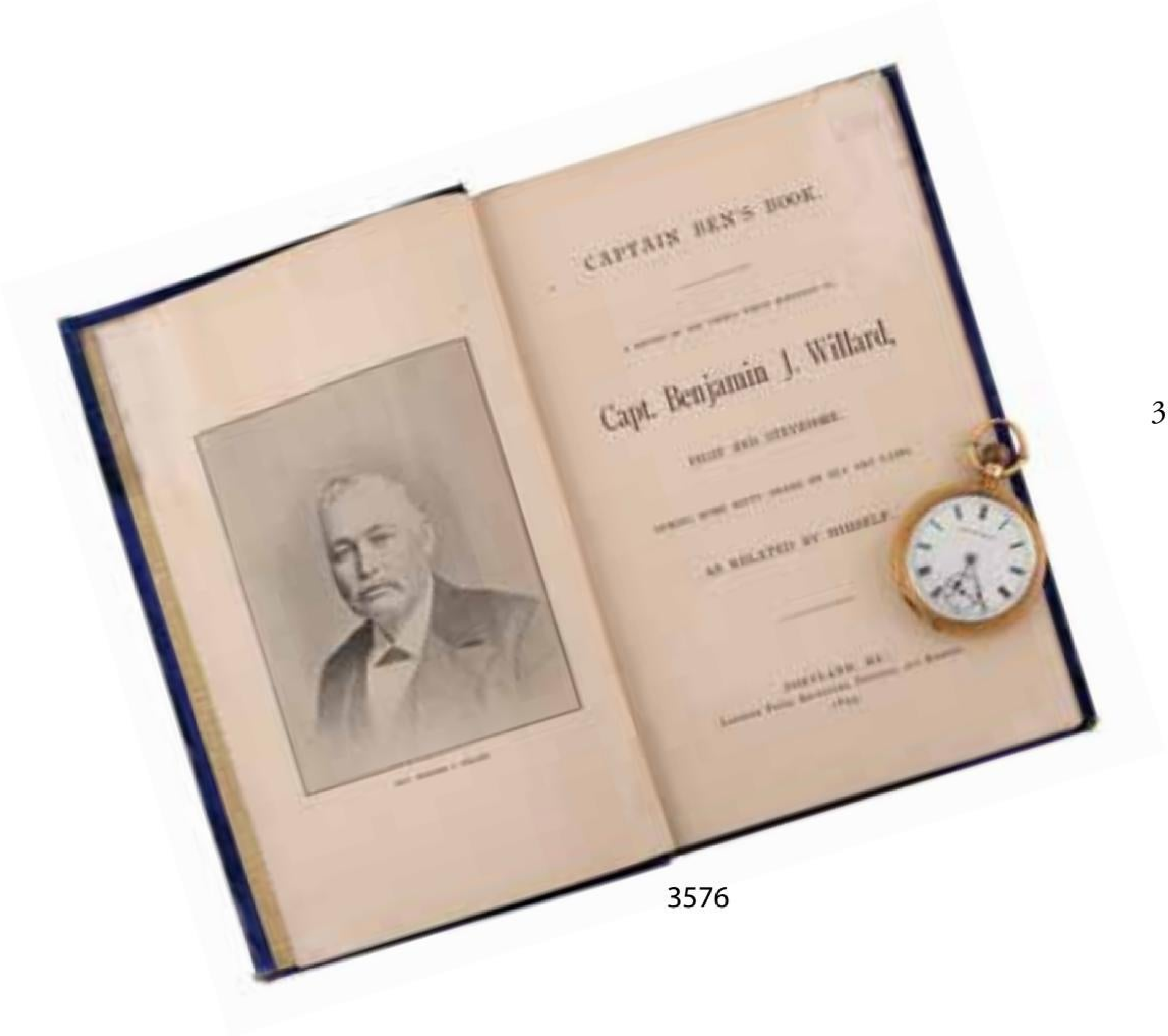
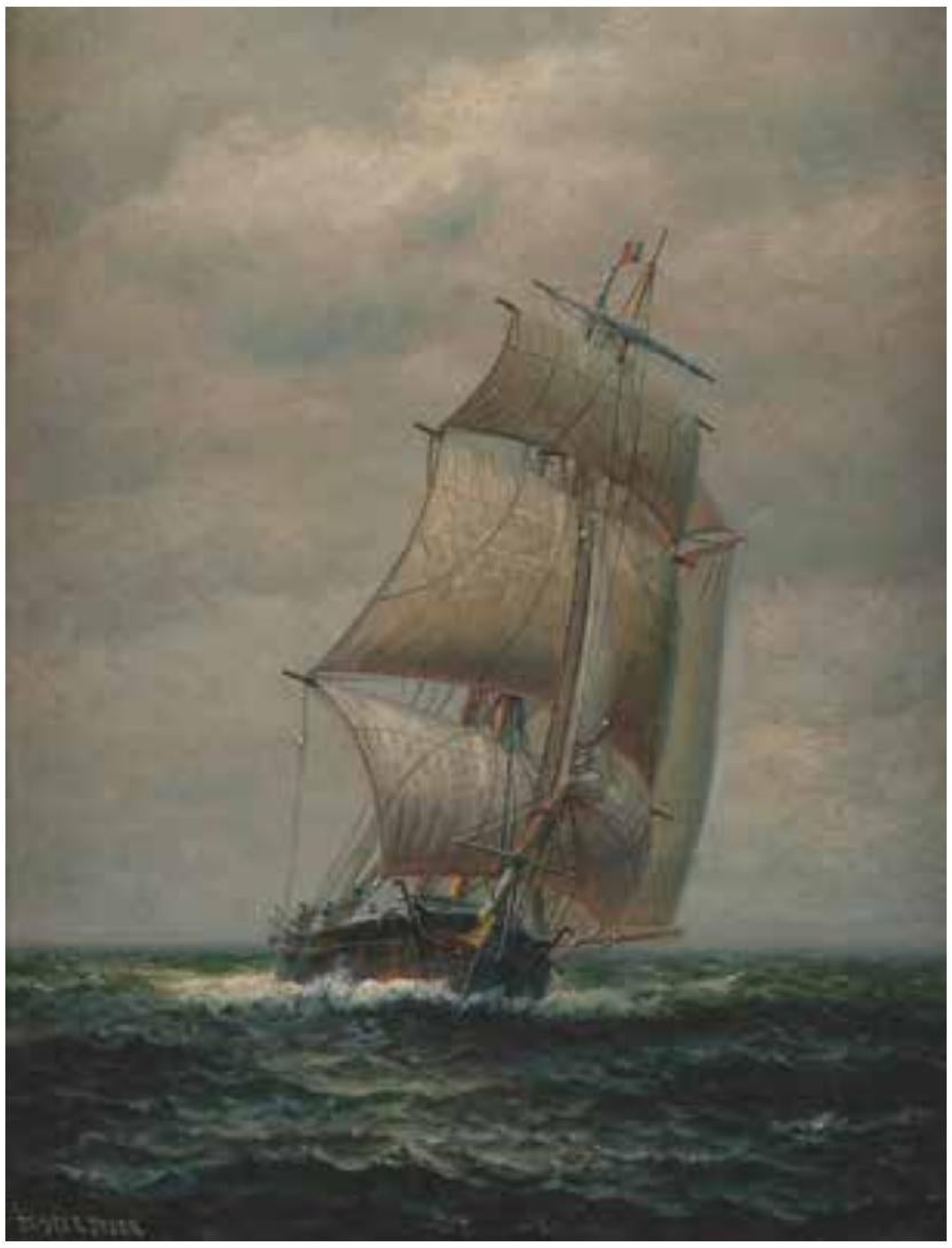


3576

3576. **CAPTAIN BENJAMIN J. WILLARD PRESENTATION POCKET WATCH AND BOOK**
Waltham 18kt yellow gold watch with inscription on interior "Presented to B.J. Willard by Owners of Brig Etta M. Tucker April 1878". Book titled **Captain Ben's Book** and written by Captain Benajmin J. Willard, 1895. Book 9.25" x 6". 1,800/2,500

3577. **JAMES GALE TYLER**
Connecticut/New York, 1855-1931
Ship heading in. Signed lower left "James G. Tyler". Oil on canvas, 20" x 16". Framed 30" x 26".
1,200/1,800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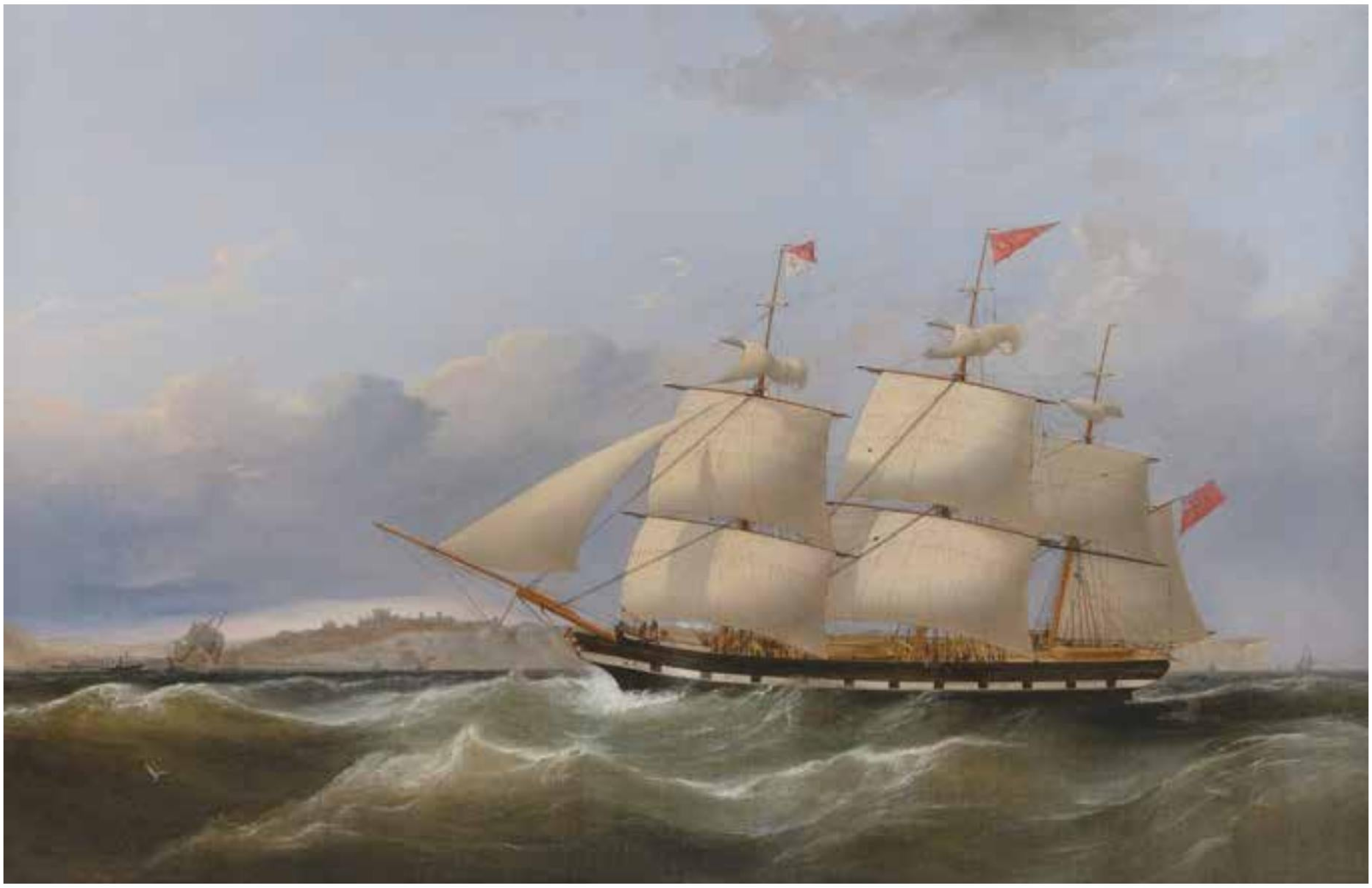
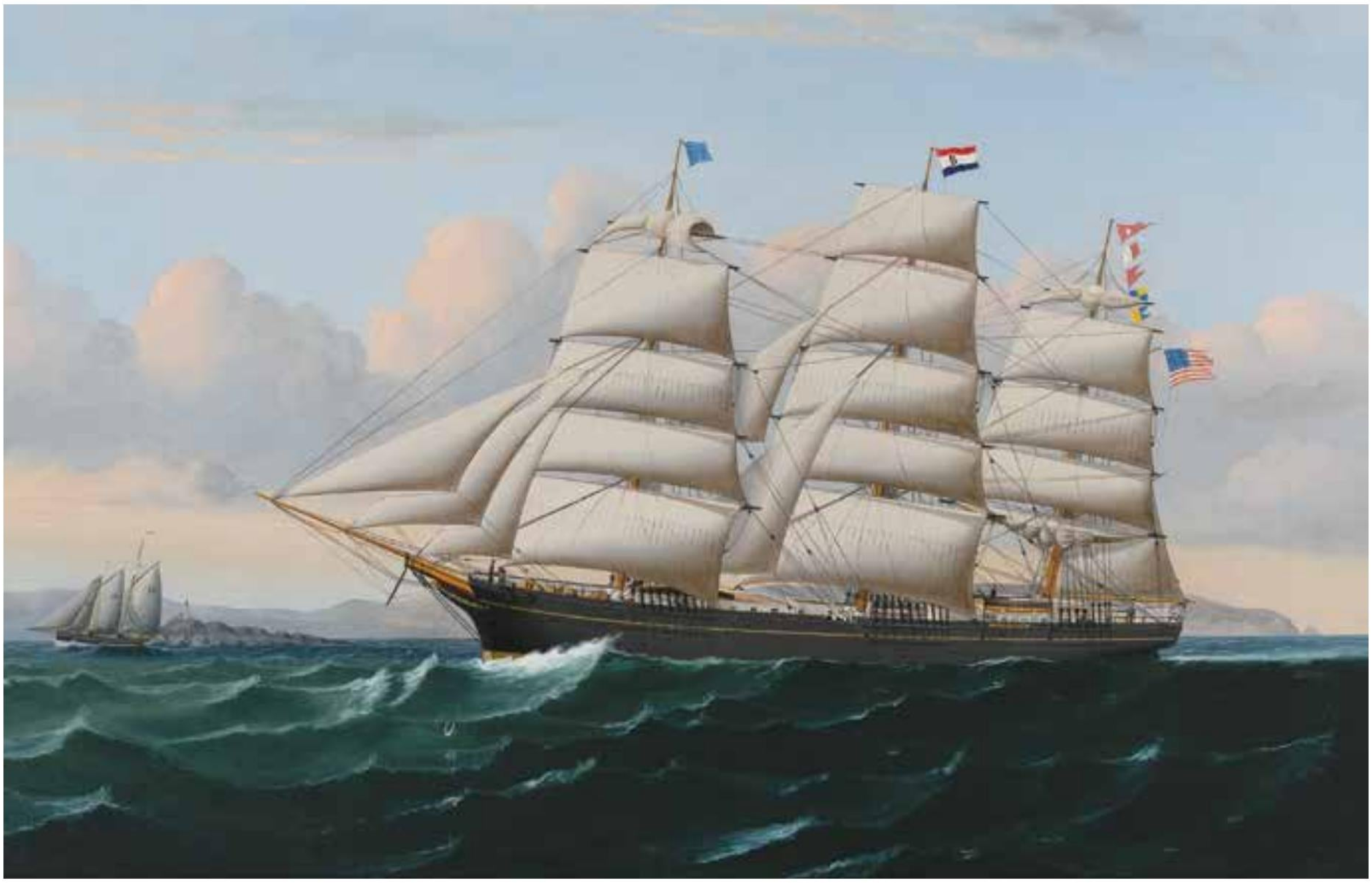


3578

3578. **ATTRIBUTED TO SAMUEL WALTERS**
United Kingdom, 1811-1882
The *Acadia* off Dover. Unsigned. Oil on canvas, 24” x 36.25”.
Framed 29” x 41”. 8,000/12,000



3579

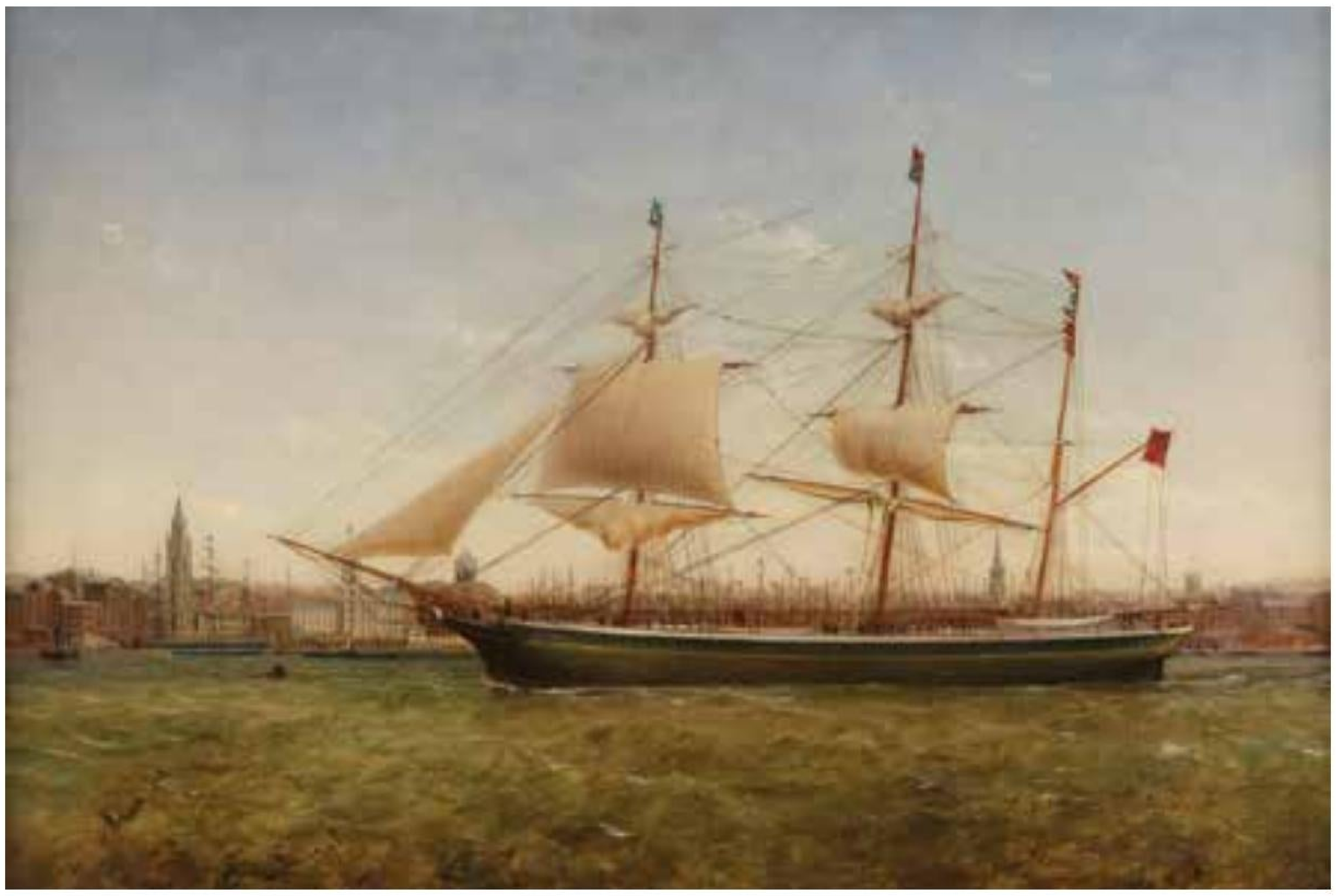
3579. **WILLIAM GAY YORKE**
Canada/England/New York, 1817-1892
The three-masted vessel *John Patten*, flying an American flag and assorted signal flags. Nicely detailed with figures on deck and a pilot boat off her bow. Unsigned. Two labels verso for Vose Galleries, Boston. Oil on canvas, 24” x 36”. Framed 31” x 43”.
7,000/10,000

Provenance:
Private Osterville, Massachusetts Collection.

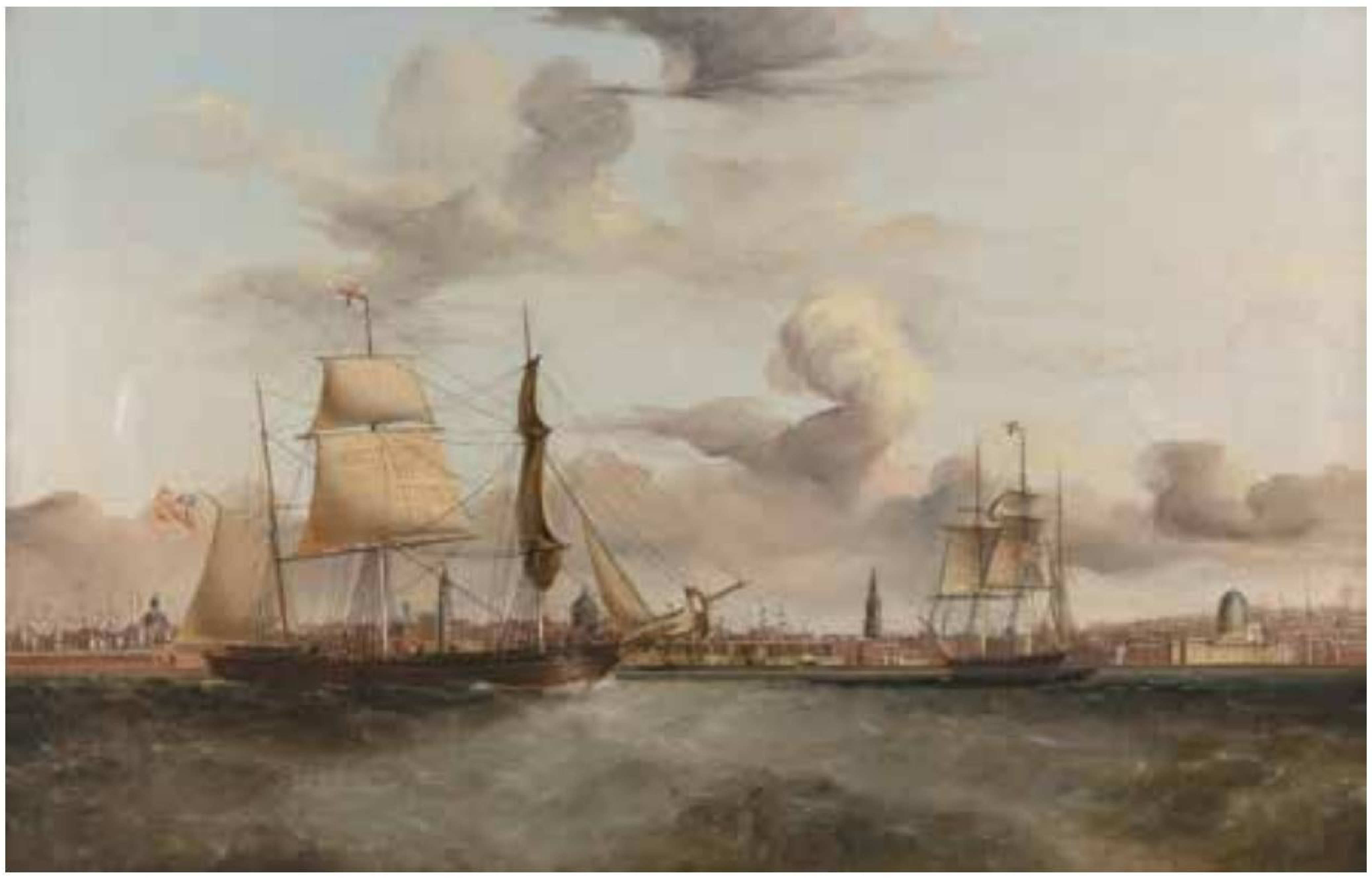
Exhibited:
Vose Galleries, Boston: "American Ship Portrait and Marine Exhibition”, April 3-May 31, 1990. Lot includes a copy of the exhibition catalog.

WILLIAM KIMMINS MCMINN

California/United Kingdom, 1820-1898



3580



3581

3580. **Barque *James Langton* entering an English port**.
Unsigned. Oil on canvas, 20" x 30". Framed 26" x 35".
4,000/6,000

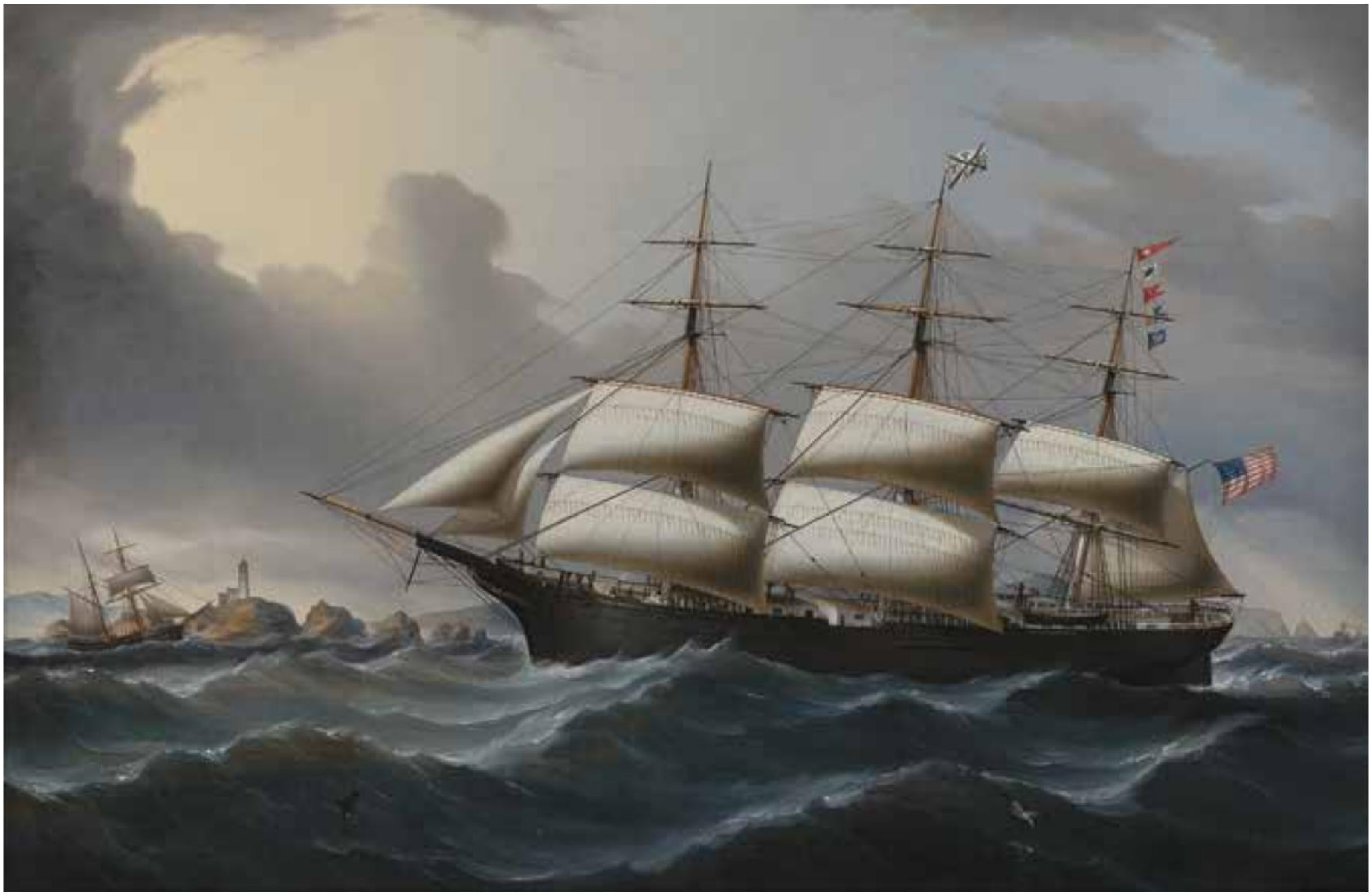
Provenance:
Northeast Auctions, Portsmouth, New Hampshire, August 16-17, 2014, Lot #721.

Illustrated:
***Marine Art & Liverpool: Painters, Places & Flag Codes, 1760-1960** by A.S. Davidson (1986), p. 83.*

3581. **The three-masted barque *Orkney Lass* in two positions off Liverpool**.
Unsigned. Oil on canvas, 24" x 37". Framed 28.25" x 42".
5,000/7,000

Provenance:
Christie's, London: Maritime Auction, May 21, 2003, Lot #574.

Massachusetts/United Kingdom, 1834-1871



3582

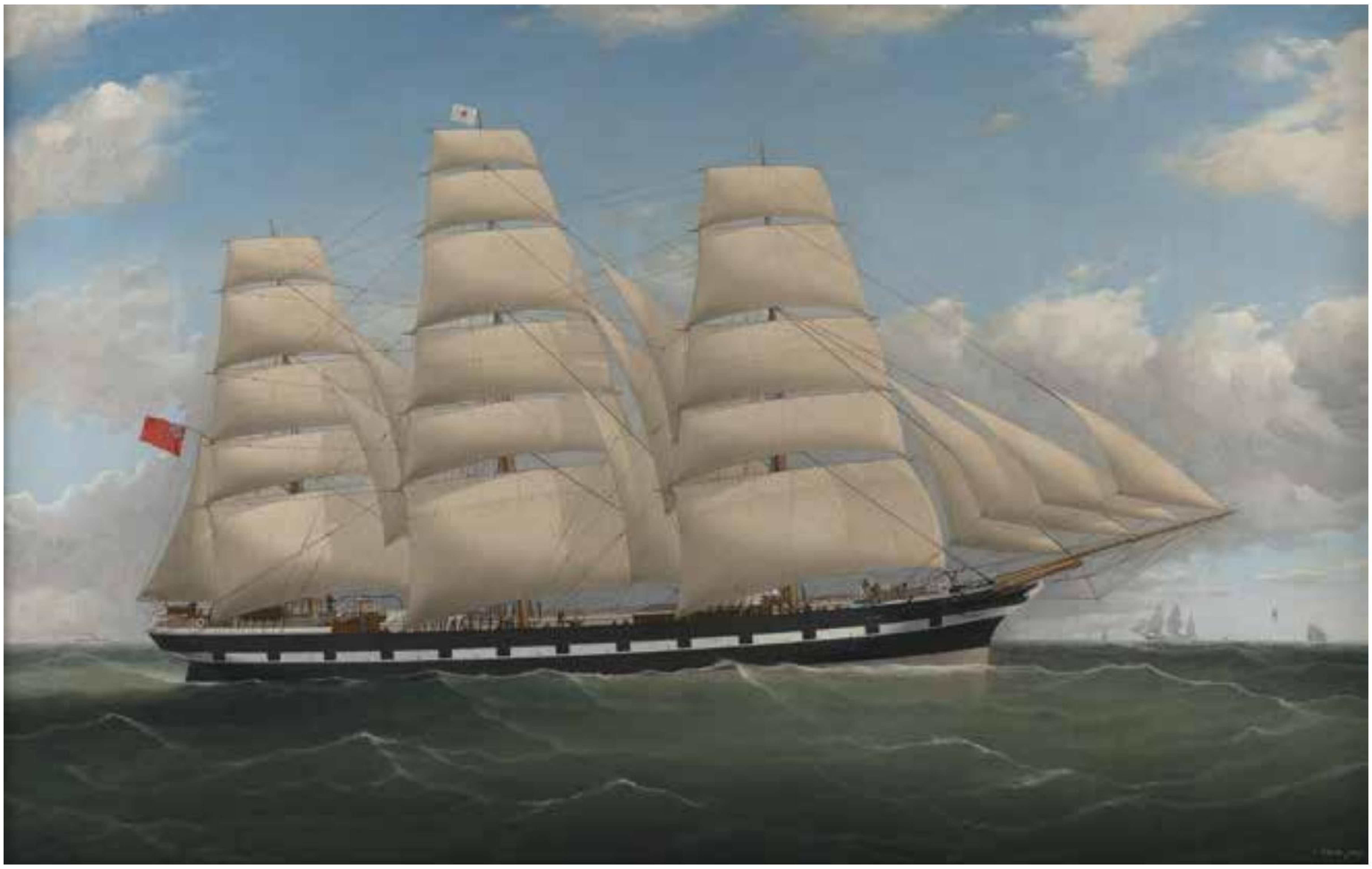
The *Eliza Bonsall* was built in Bath, Maine, in 1855. As reported in the *New York Times* on January 13, 1862, she unsuccessfully attempted to break the Union Army blockade of Charlestown Harbor.

3582. **Portrait of the *Eliza Bonsall*.**
Signed and dated lower right "D. McFarlane 1858".
Oil on canvas, 24" x 36". Framed 33" x 45".
15,000/25,000

Provenance:
Shannon's, Milford, Connecticut, April 25, 2013, Lot #97.
Port 'N Starboard Gallery, Falmouth, Maine.
Private Collection, New Jersey.

FREDERIK TUDGAY

England, 1841-1921

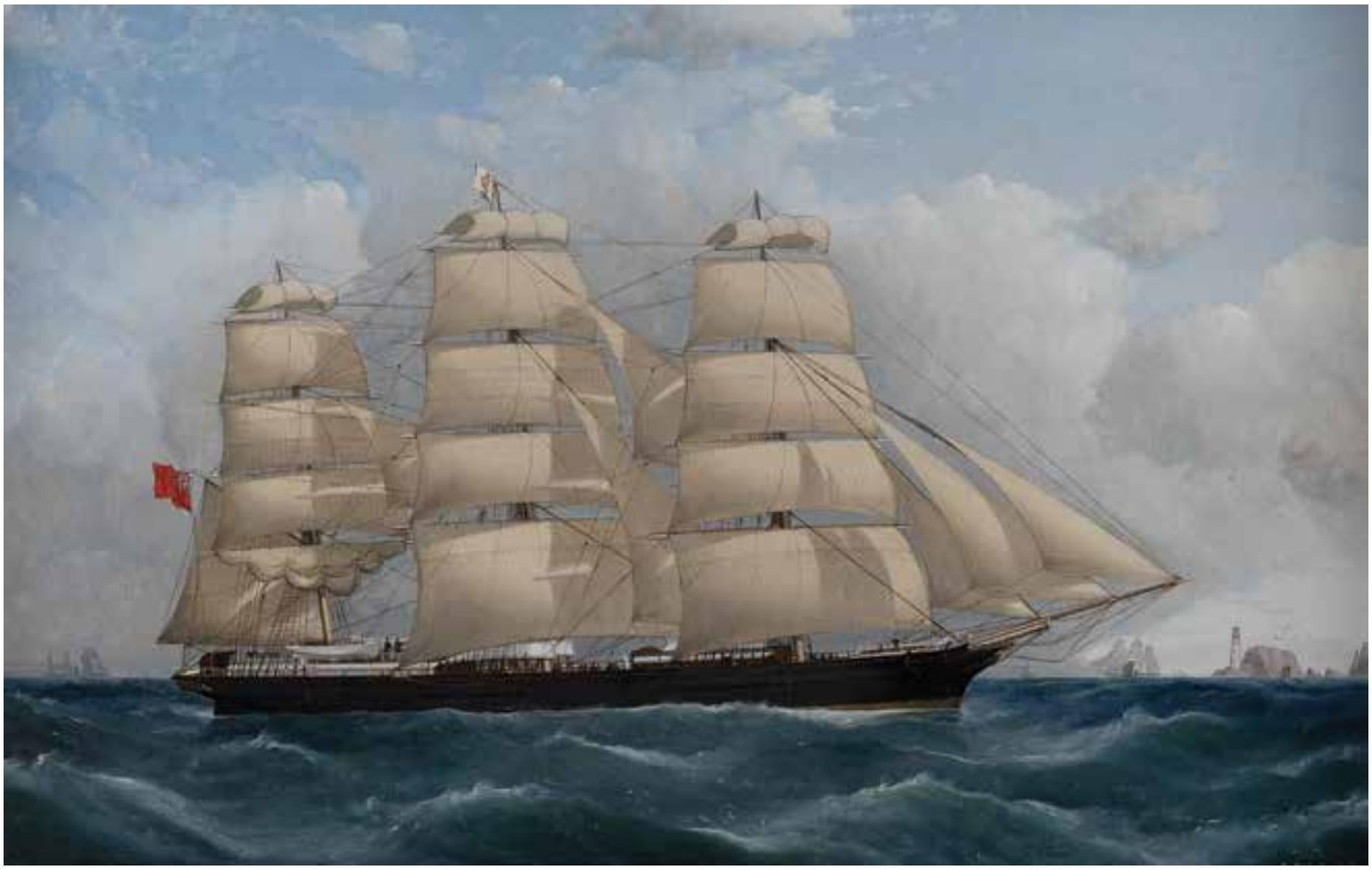


3583

3583. **The English clipper *Cathcart* under full sail**.
Signed and dated lower right “F Tudgay 1874”.
Oil on canvas, 30” x 48.25”. Framed 39” x 57”.
15,000/25,000

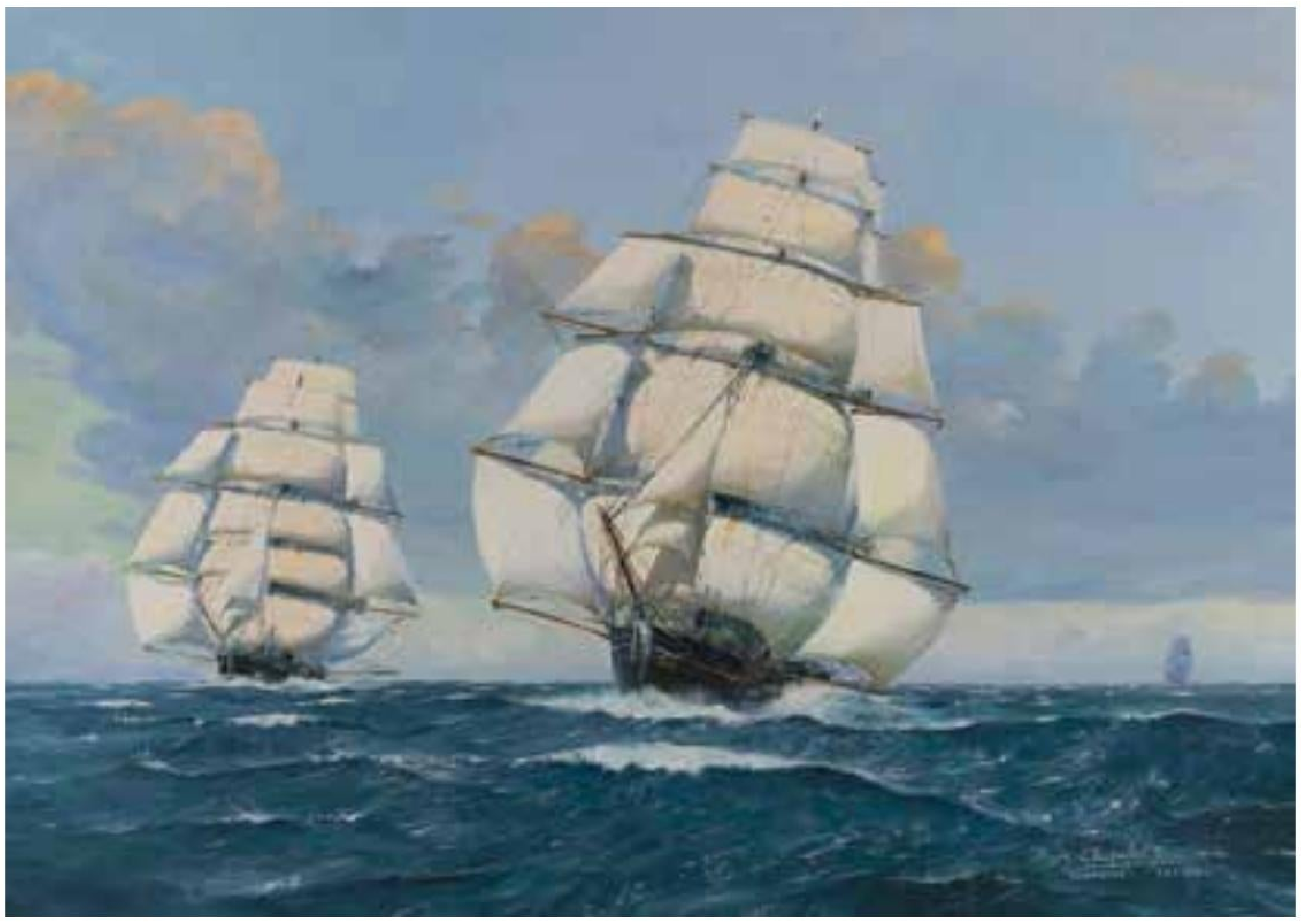
Provenance:
Hyland Granby Antiques, Hyannis, Massachusetts.
Private Collection, New Jersey.

This is a finely executed example of the artist’s work, with particular attention paid to the detail of the decks and the translucent water by the bow, exposing the hull below the waterline. The *Cathcart* was built in Greenock, Scotland, in 1869 by R. Steele. When bound for Valparaiso with a hold full of wheat, she was stranded on a reef just outside the Australian port.

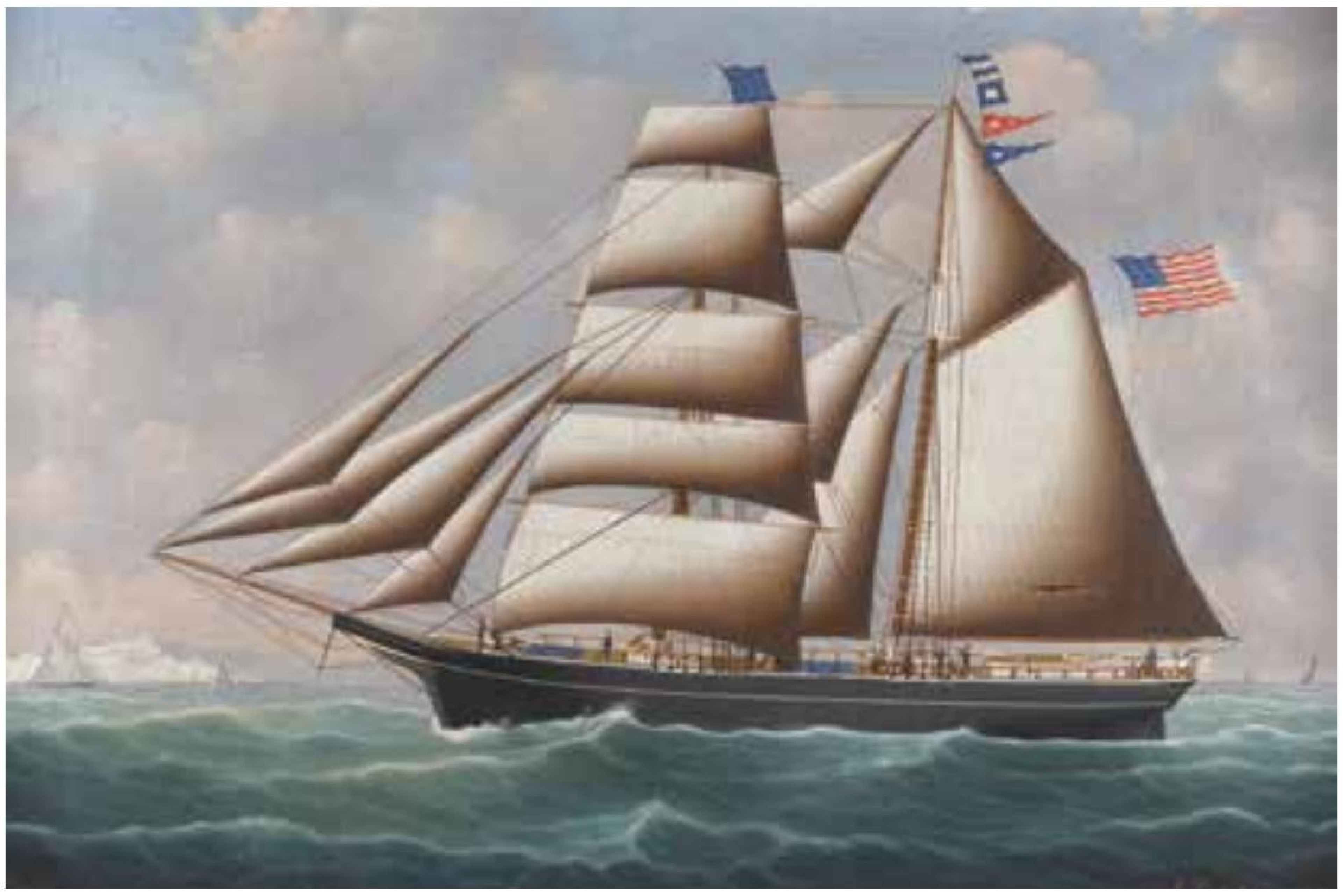


3584

3584. **A three-masted ship**.
Signed and dated lower right "F Tudgay 1869".
Oil on canvas, 19" x 29.75". Framed 27.5" x 38.25".
7,000/10,000



3585



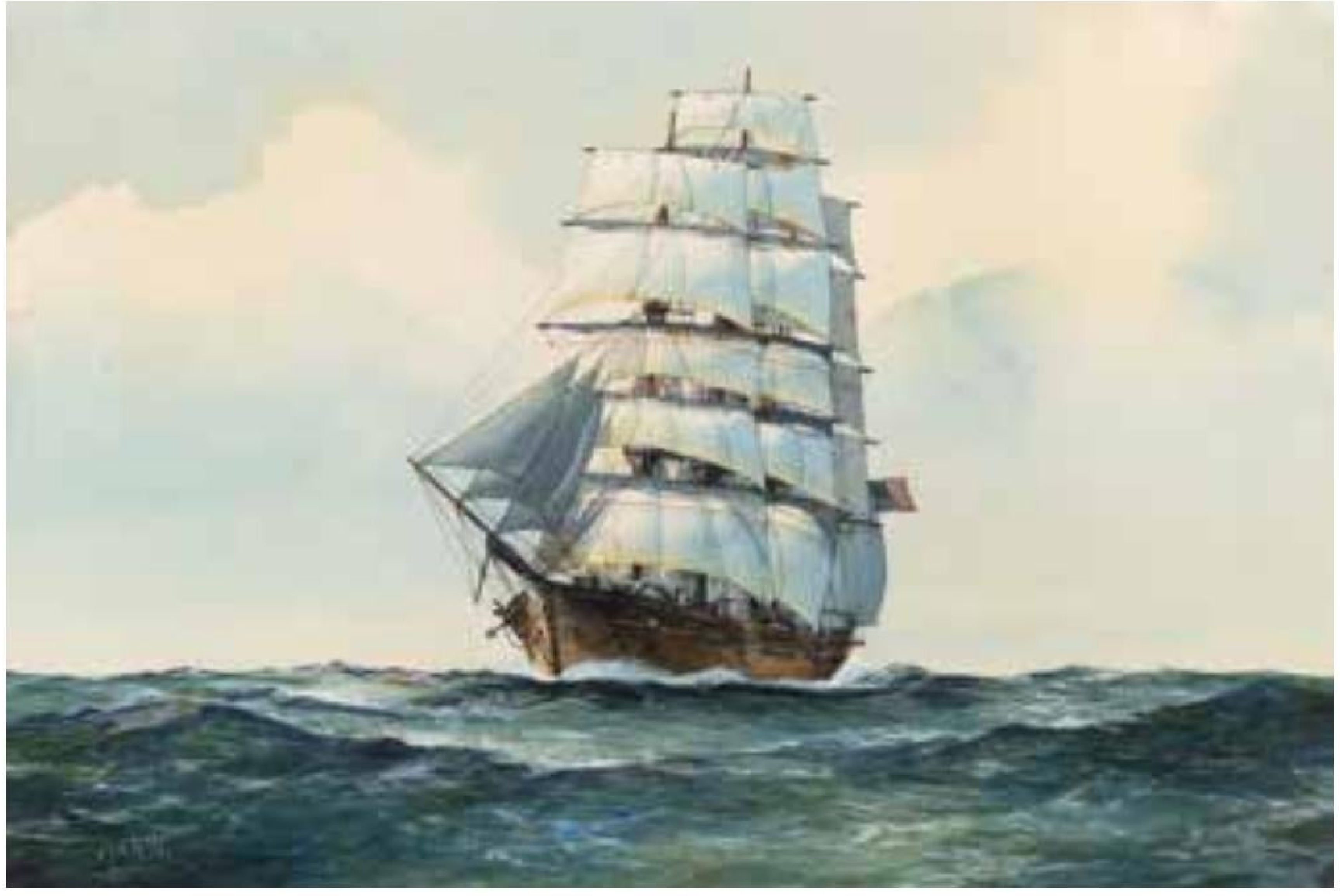
3586

3585. **ROGER CHAPELET**
France, 1902/3-1995
"Surprise -Tatiana". Depicts two ships under sail. Signed "Roger Chapelet" and titled lower right. Oil on canvas, 26" x 36". Framed 36" x 45.5".
5,000/7,000

3586. **JOHN FREDERICK LOOS**
Belgium, Circa 1861-1895
Portrait of the brig *Helen A. Holmes* in the English Channel, flying an American flag. Signed and dated lower right "[?] Loos Antwerp 1874". Oil on canvas, 20.75" x 30.5". Framed 27" x 37". 2,000/3,000

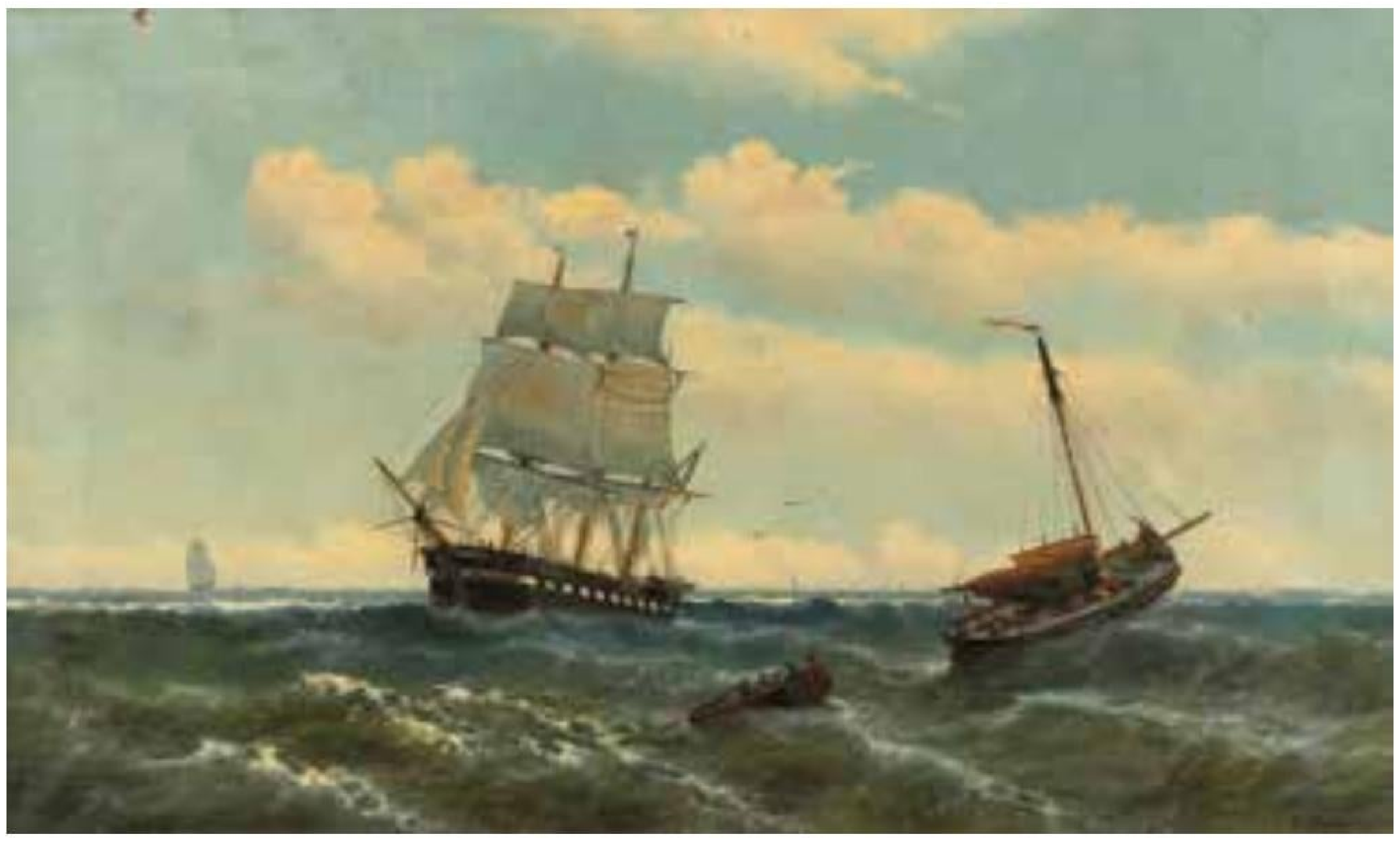
Illustrated:
***Ships of Kingston** by Henry M. Jones (Plymouth, Mass.: 1921), p. 122. A copy of the book is included with the lot.*

3587. **FRANK JOSEPH HENRY GARDINER**
United Kingdom, 1942-
"The Californian Clipper Storm King [...]". Signed and dated lower left "F.J.H. Gardiner 78". Titled on mat. Mixed media on paper, 14" x 21" sight. Framed 23" x 29.75". 500/800



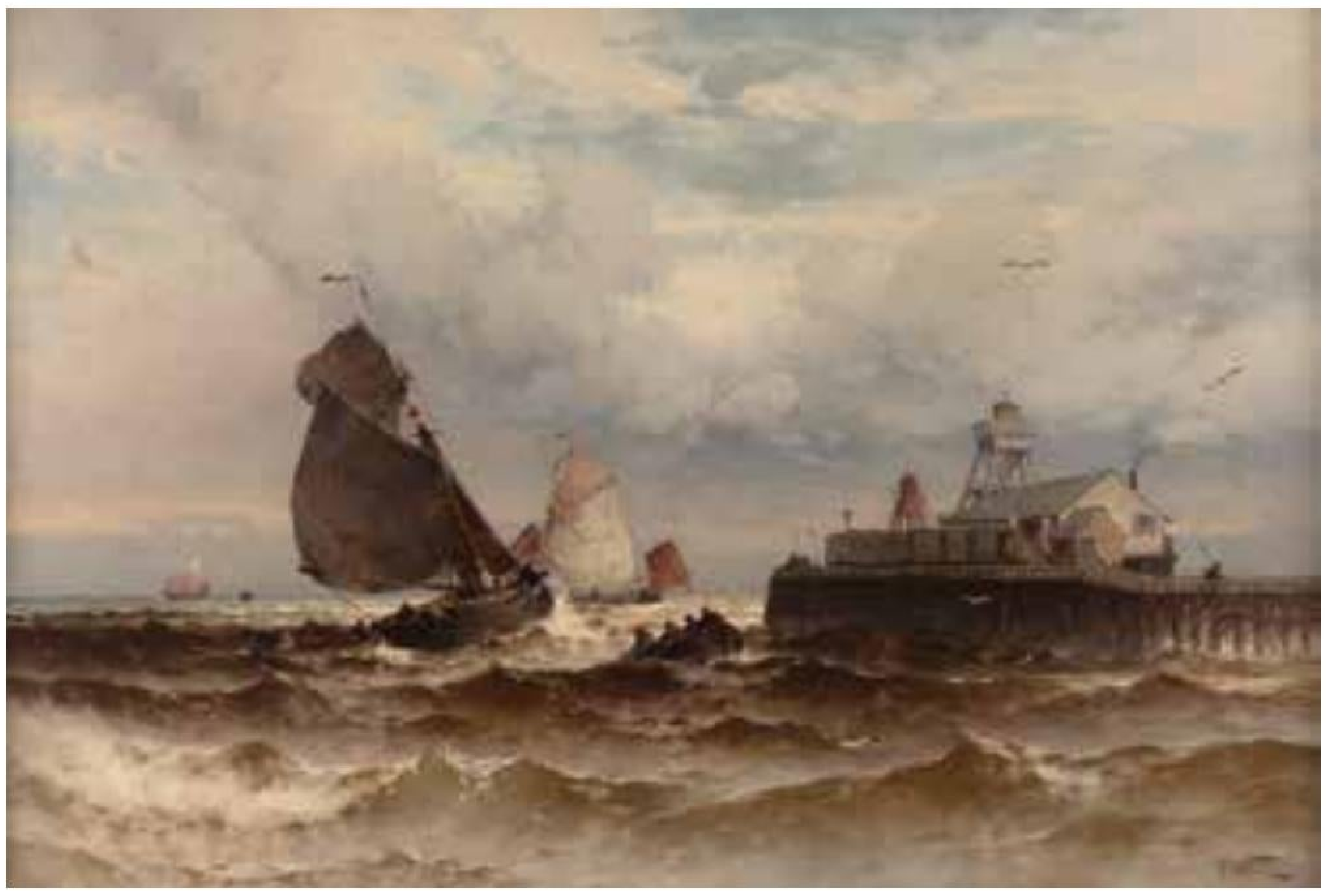
3587

3588. **LOUIS BARNABA**
Belgium/France, 1826-1892
Ships at sea. Signed lower right "L. Barnaba". Oil on canvas, 21.75" x 36". Unframed. 1,000/1,500



3588

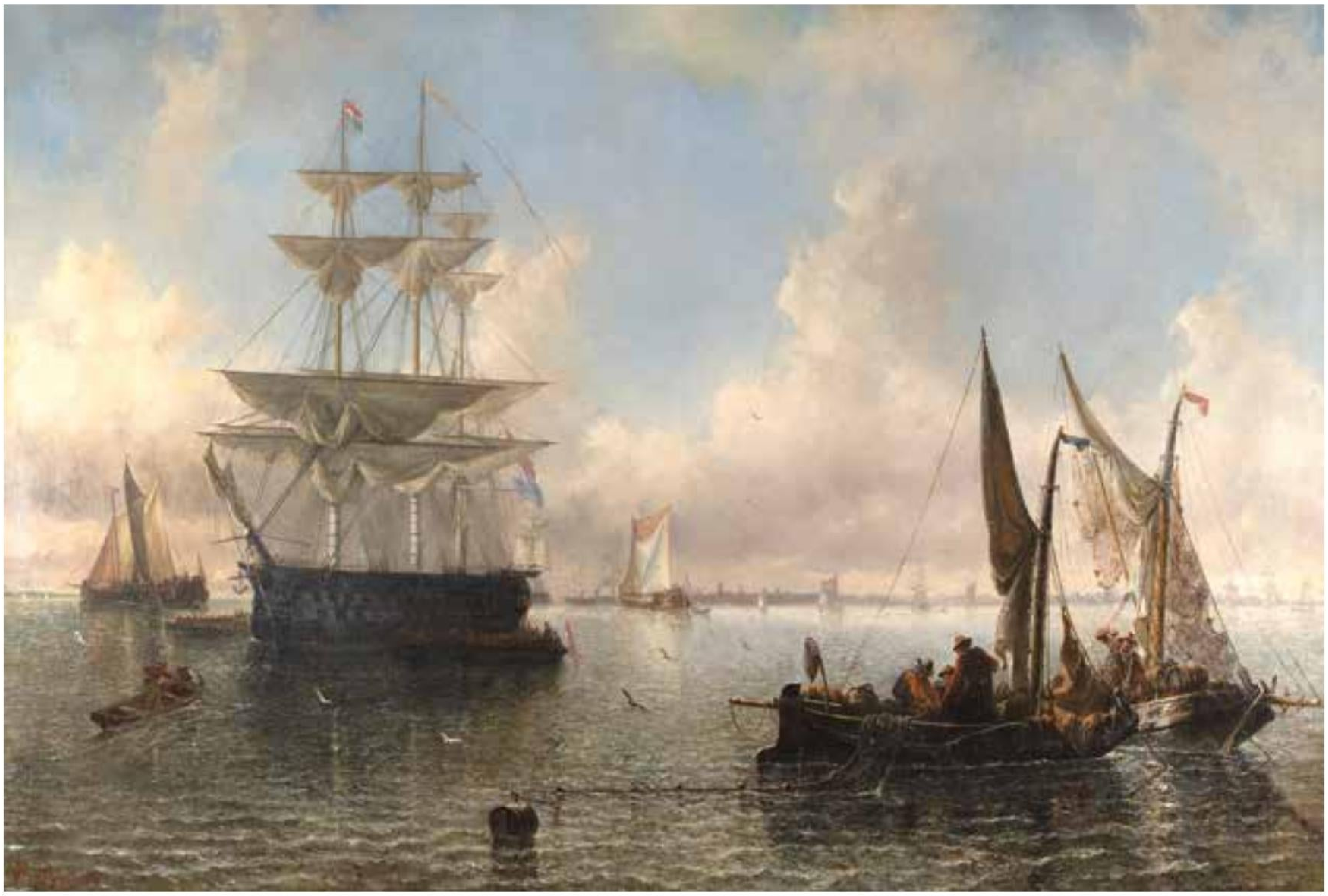
3589. **THEODORE ALEXANDER WEBER**
Germany, 1838-1907
Boats at a pier. Signed lower right "Th. Weber". Oil on canvas, 24.75" x 35.75". Framed 44.5" x 33". 2,000/3,000



3589

ALBERT VAN BEEST

Massachusetts/New York, 1820-1860

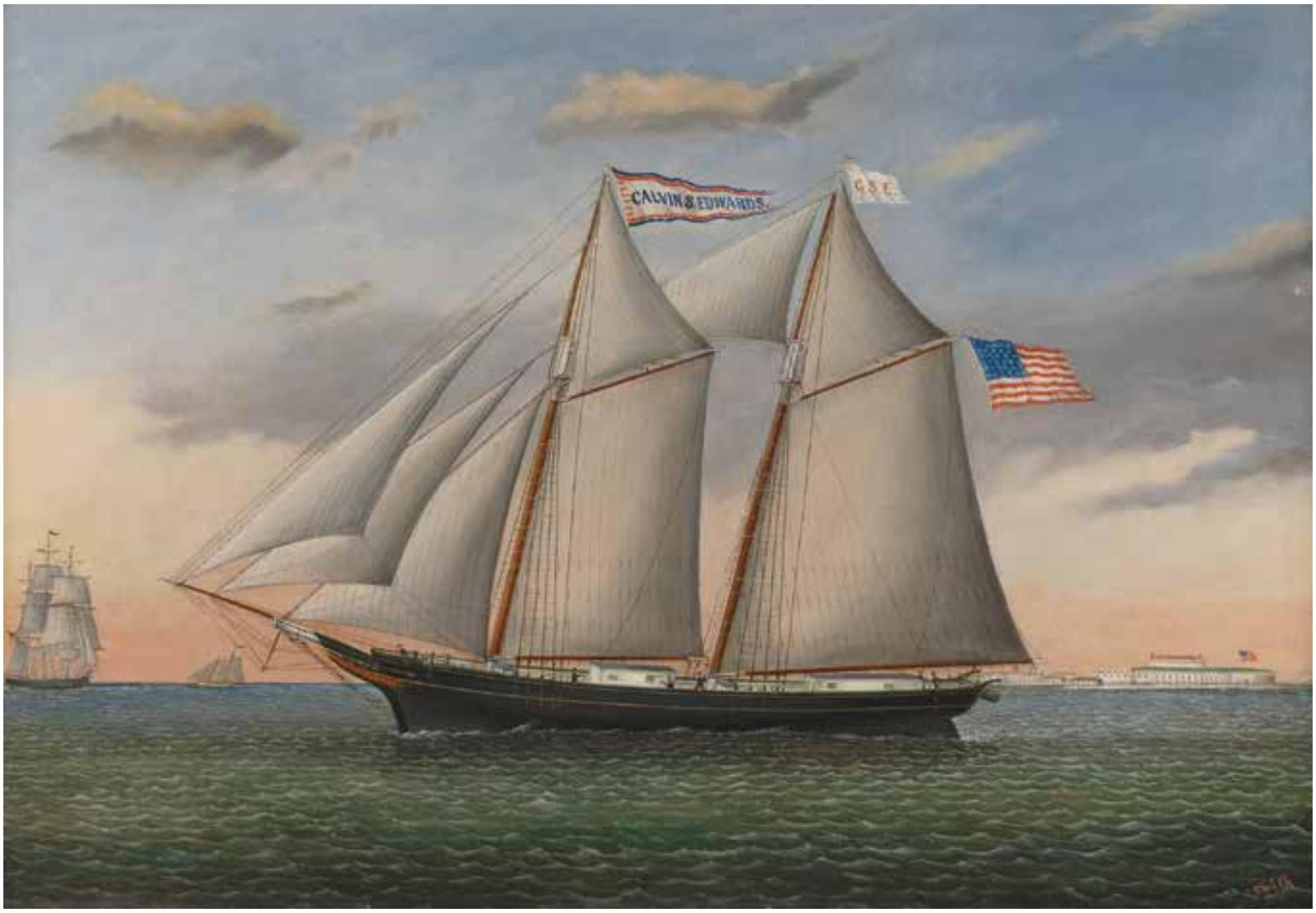


3590

3590. **Busy harbor scene**.
Signed and dated 1859 lower right. Identified as New York on frame plaque. Oil on canvas, 44" x 66". Framed 49" x 71". 25,000/35,000

JOSEPH B. SMITH

New York/New Jersey, 1798-1876



3591

3591. **Two-masted schooner *Calvin S. Edwards* off Governors Island, New York**. Signed lower right "Smith". A rare signed work of the artist's. Oil on canvas, 24" x 34.5". Framed 30.25" x 40.75". 25,000/35,000

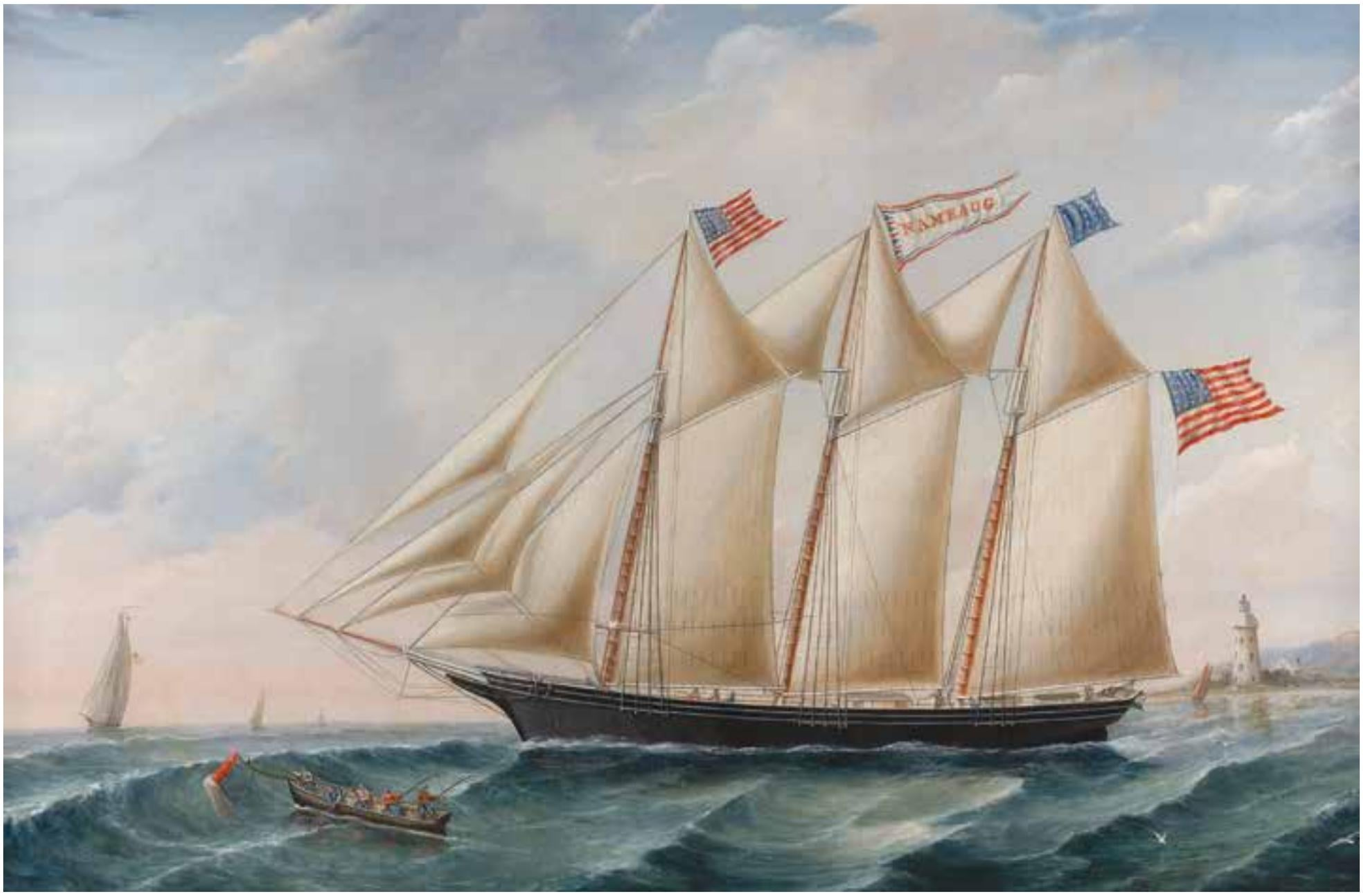
Provenance:
Private Collection, New Jersey.

Built in 1860 in Dorchester, New Jersey, the *Calvin S. Edwards* was first owned by a consortium headed by J. Gandy and operated primarily as a coastal lumber schooner. She was lost off Atlantic City in 1891.

In a December 18, 1962 letter, Edouard A. Stackpole, curator of Mystic Seaport, notes the schooner was a centerboard vessel registering 285 tons, which was later revised to 230.70 gross and 219.16 net tons, and "Her dimensions were: 109.7' L.B.P. x 28.7' beam x 9.3 depth". Her first captain appears to have been J. Garwood, who owned a master's share in her.

In the late 1880s she was sold to F. Smith & Co. of Philadelphia, and then in 1904 to owners in Port Jefferson, Long Island, New York. Shortly thereafter, while under the command of Captain Watts, she went ashore on the south side of Fisher's Island and broke up almost at once.

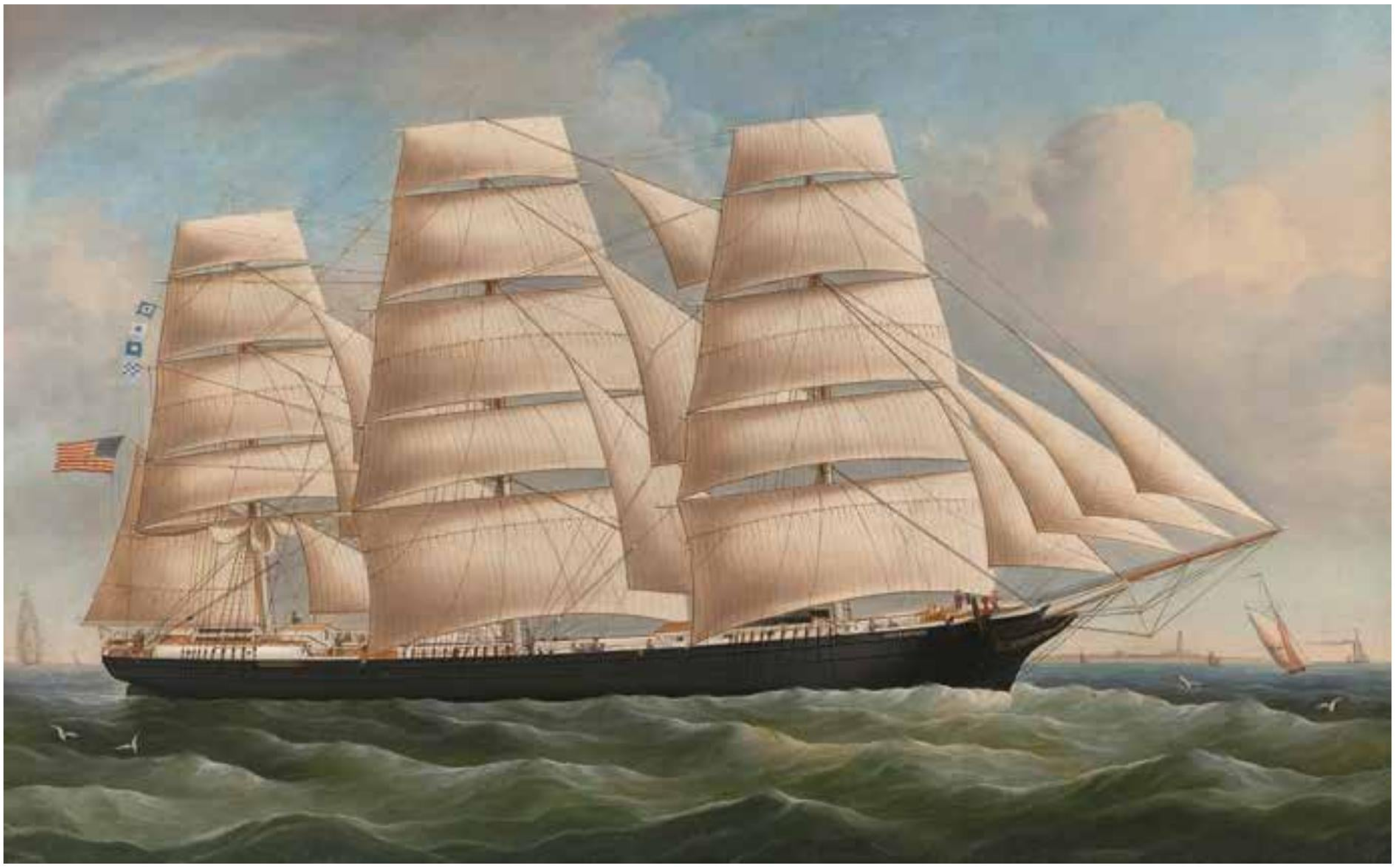
While she was built for the coasting trade, she may have carried some passengers, which would account for the figures on deck. (Some larger two- and three-masted schooners of the time occasionally operated in the coastal packet trade.) It is also possible the female figure may be the captain's wife, as coasting skippers were often accompanied by their wives.



3592

3592. **Portrait of the schooner *Nameaug*.**
Unsigned. Oil on canvas, 28” x 42”.
Framed 33” x 46”. 15,000/25,000

Provenance:
Private Collection, New Jersey.



3593

3593. **AMERICAN SCHOOL**
19th Century
Portrait of the *Mary P. Kitchen* under sail, flying an American flag. Pilot boats, a steamship and a lighthouse visible in the distance. Unsigned. Oil on canvas, 23" x 37". Framed 26.5" x 40.5".
1,500/2,500

Provenance:
Private Collection, Georgia.

The *Mary P. Kitchen* was built in River John, Nova Scotia, in 1874.

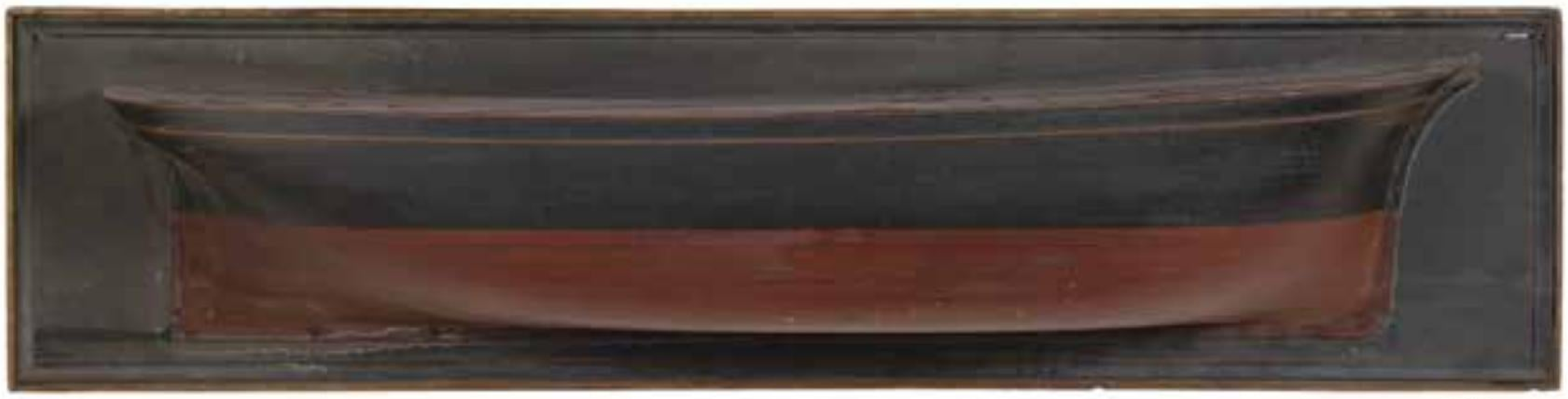
3594. **LARGE SINGLE-DRAW TELESCOPE**
Mid-19th Century
Black leather wrap. Unmarked. Length closed 44". 400/600

3595. **RARE CASED BRASS DOUBLE FRAME QUADRANT**
19th Century
Illegible inscription. Wedge-shaped wooden case. Case length 13". Width 11". 500/1,000

3596. **NEGUS CHRONOMETER**
New York, 19th Century
Brass-bound rosewood case with presentation plaque on lid "Capt. Wm. [?] Luce Master of the Barque Manhegan". Burnished steel dial with Roman numerals. In need of a new winding spring. Case height 8". Width 7.25". Depth 7.25".
500/1,000

3597. **CASED SPENCER BROWNING SEXTANT**
London, Mid-19th Century
Ebony T-frame with ivory nameplate and degree scale. Retains original paper label from Gedney King & Son, Boston. Wedge-shaped wooden case. Case length 15.5". Width 14". 500/800

3598. **E.A. KUTZ CASED SEXTANT**
New York, 19th Century
Ebony frame with ivory degree scale and nameplate. Retains original retailer label. Wedge-shaped wooden case. Case length 13". Width 11.75". 400/800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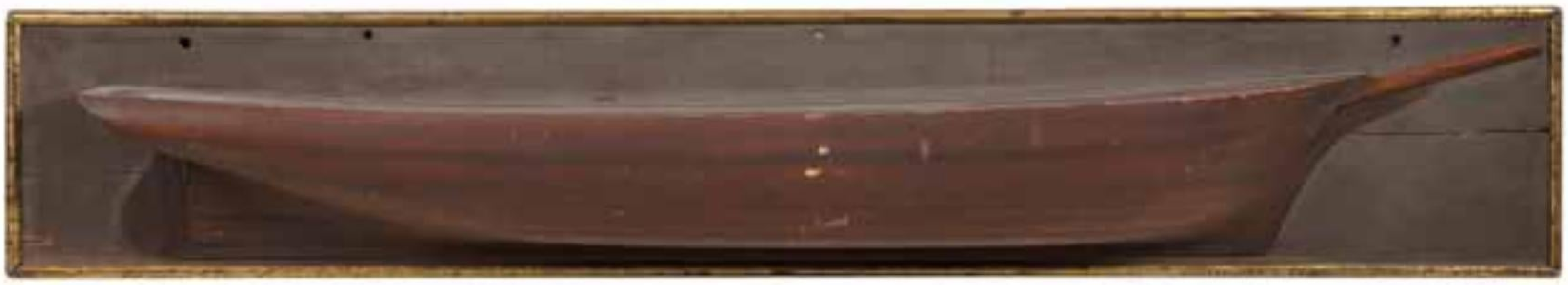
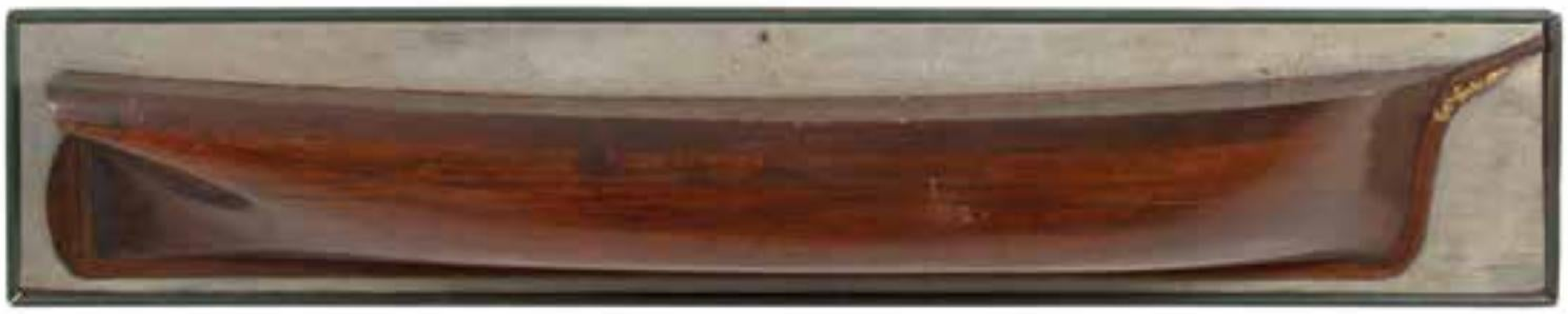

3600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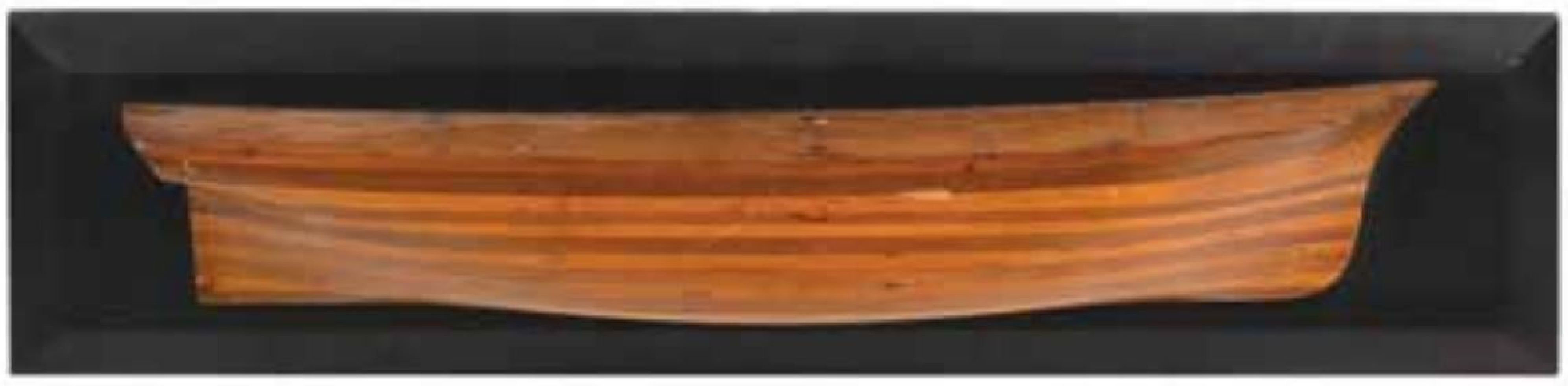
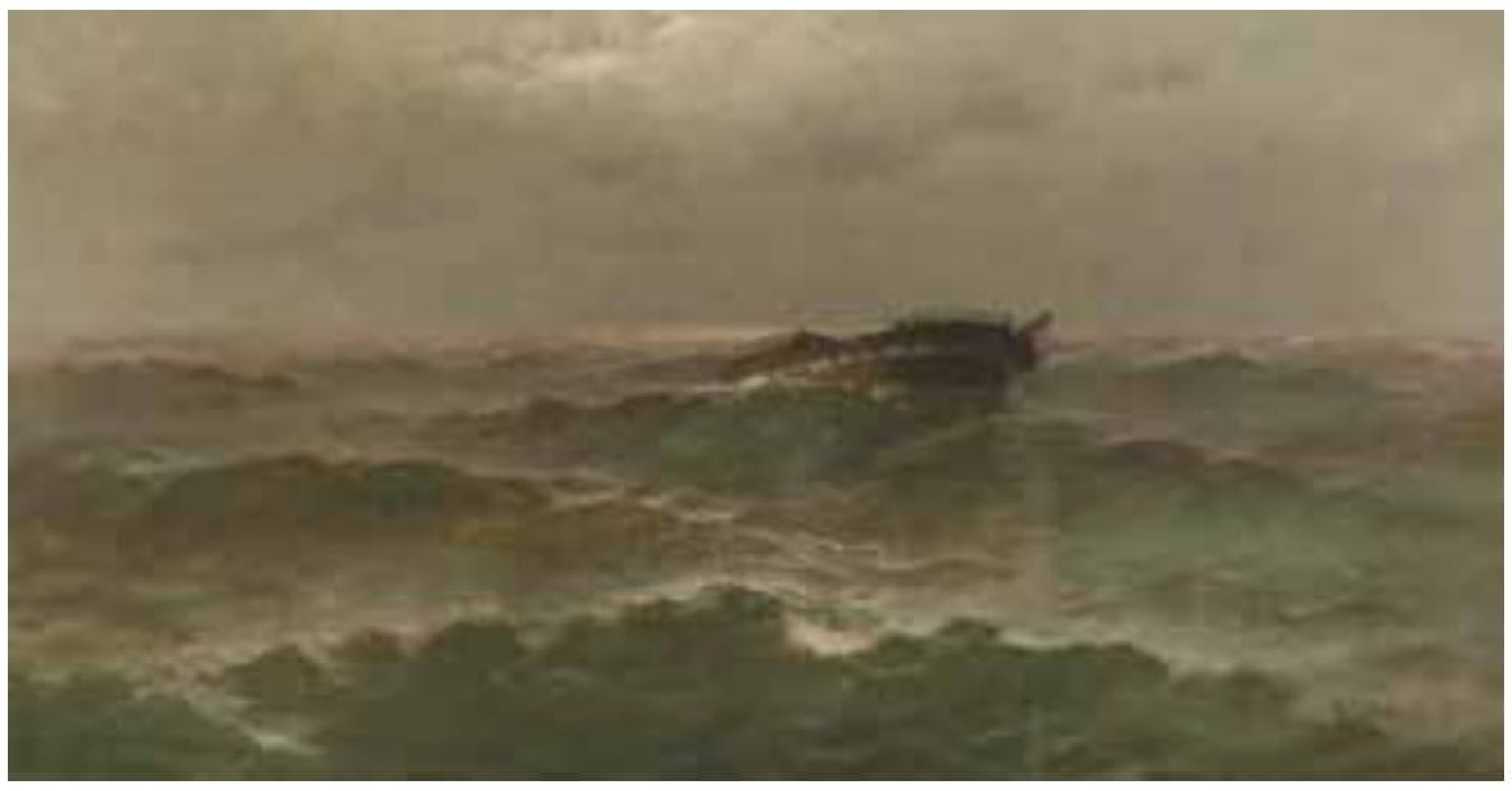

3602

3599. **MOUNTED BUILDER'S HALF HULL MODEL OF A LARGE SAILING VESSEL**
19th Century
Built up in 12 lifts. Natural wood finish, the hull painted black above the waterline. Applied prow, skeg and painted trailboards. Backboard with molded edge. Backboard 15.5" x 62".
2,000/3,000

3600. **MOUNTED BUILDER'S HALF HULL MODEL OF A LARGE SAILING VESSEL**
19th Century
Built up in 13 lifts. Applied sprit, carved prow, skeg and rudder. Backboard with gilt molded edge. Backboard 11.75" x 62.5".
1,500/2,500

3601. **MOUNTED HALF HULL MODEL OF A SHIP**
19th Century
Built up in seven lifts. Nicely carved and gilded trailboards. Backboard 11" x 56". 1,000/1,500

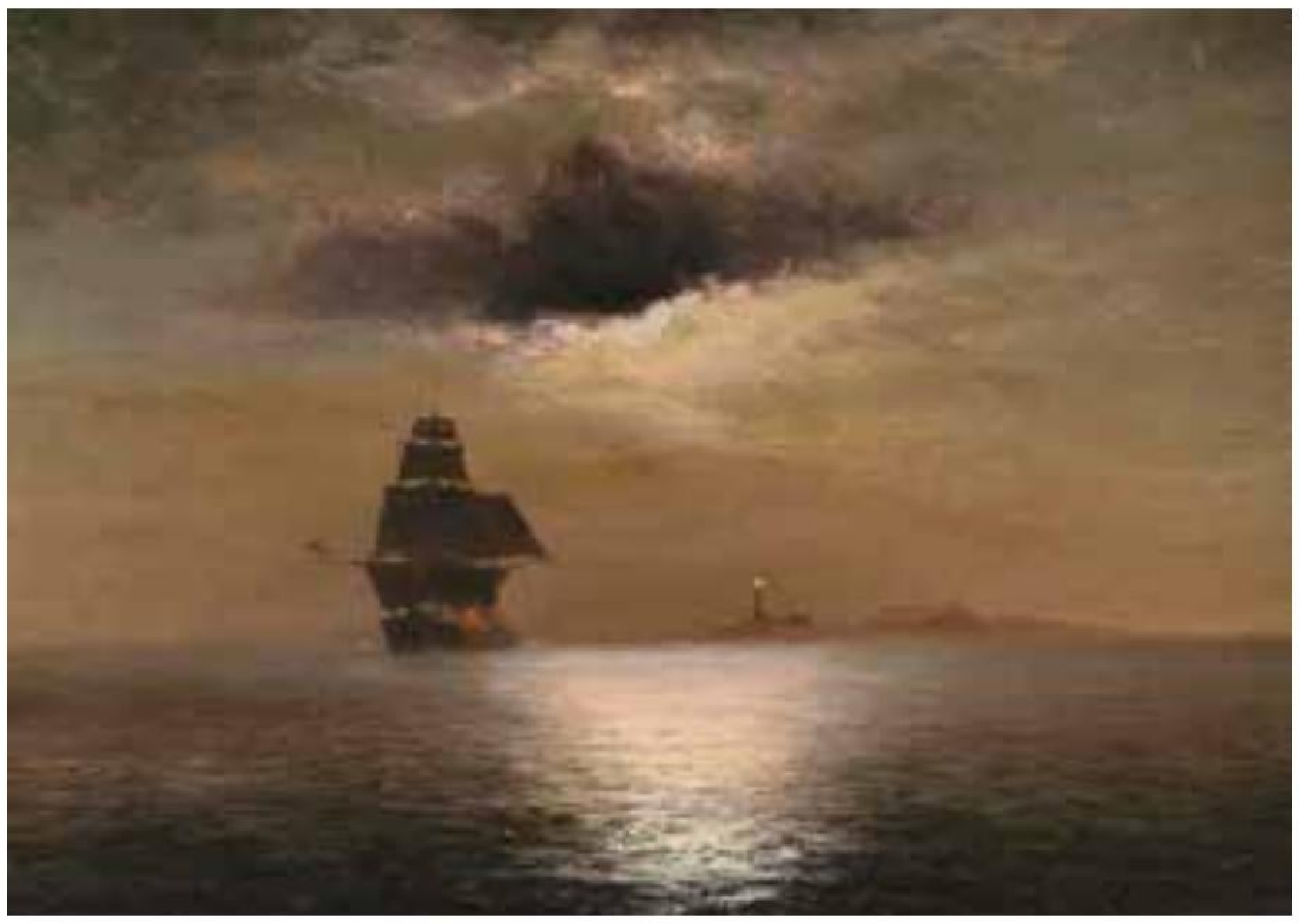
3602. **MOUNTED BUILDER'S HALF HULL MODEL**
19th Century
Built up in 12 lifts. Backboard 8.75" x 35.5". 500/1,000



3603

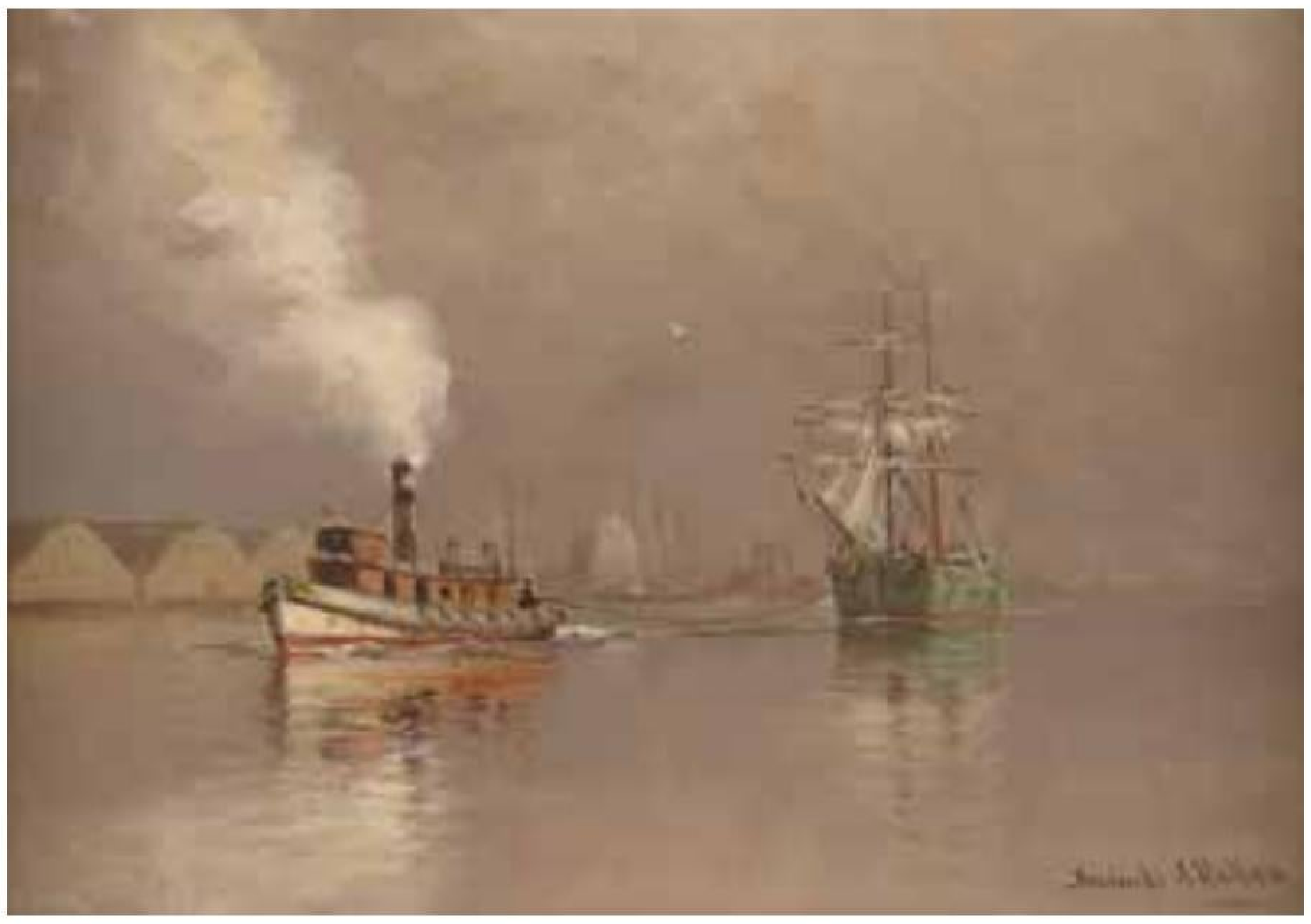
3603. **WILLIAM FORMBY HALSALL**
Massachusetts, 1841-1919
Succumbing to the seas. Signed lower right "W.F. Halsall". Oil on canvas, 25" x 50". Framed 32" x 57". 2,000/3,000

Provenance:
The Estate of Lewis C. Kotekas, Manchester, New Hampshire.
Eldred's, July 20, 2017, Lot #257.
Private Collection, Connecticut.



3604

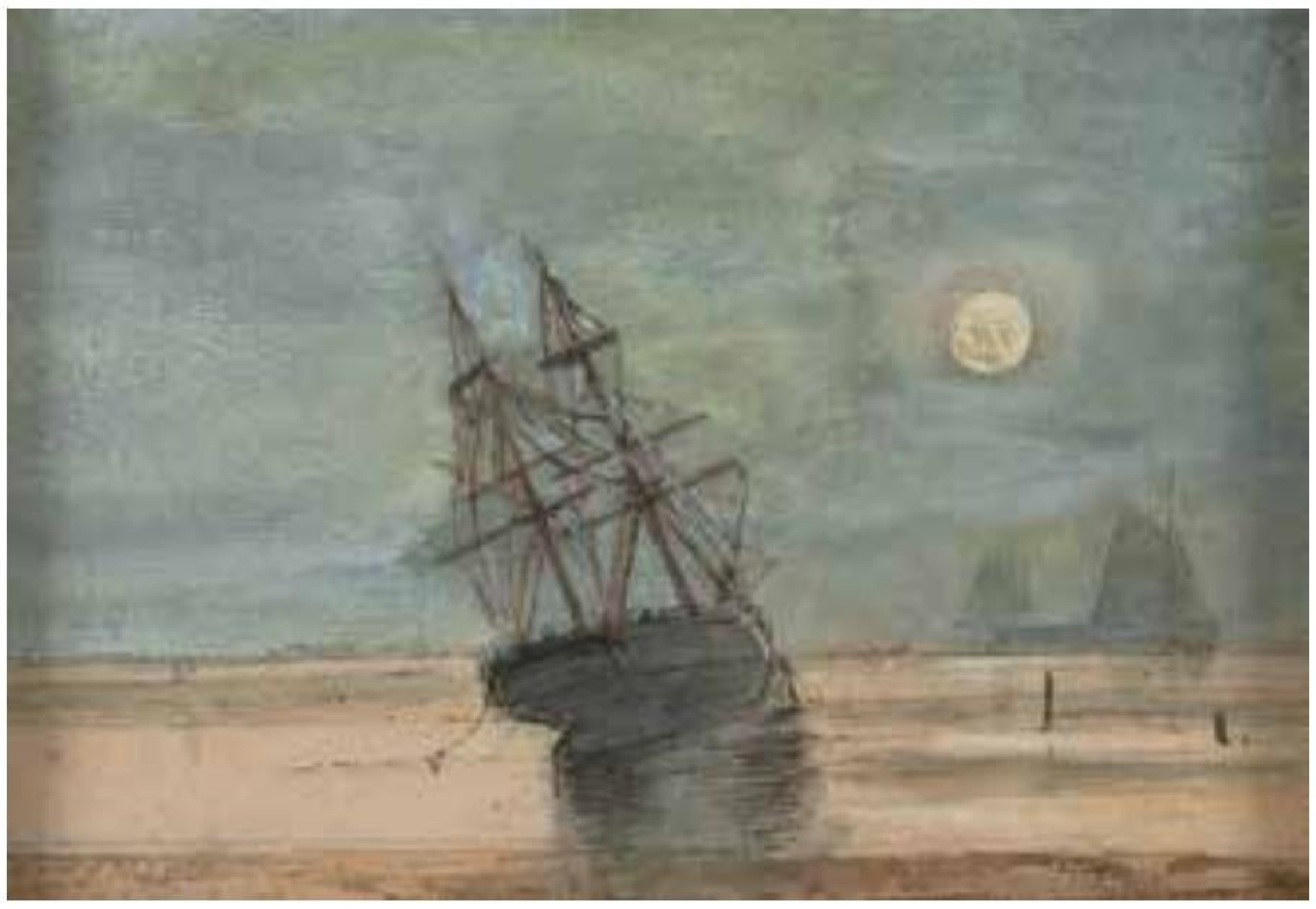
3604. **WILLIAM FORMBY HALSALL**
Massachusetts, 1841-1919
Moonlit scene, likely Boston Harbor. Signed lower right "W.F. Halsall". Oil on canvas, 10" x 14". Framed 19" x 23". 3,000/5,000



3605

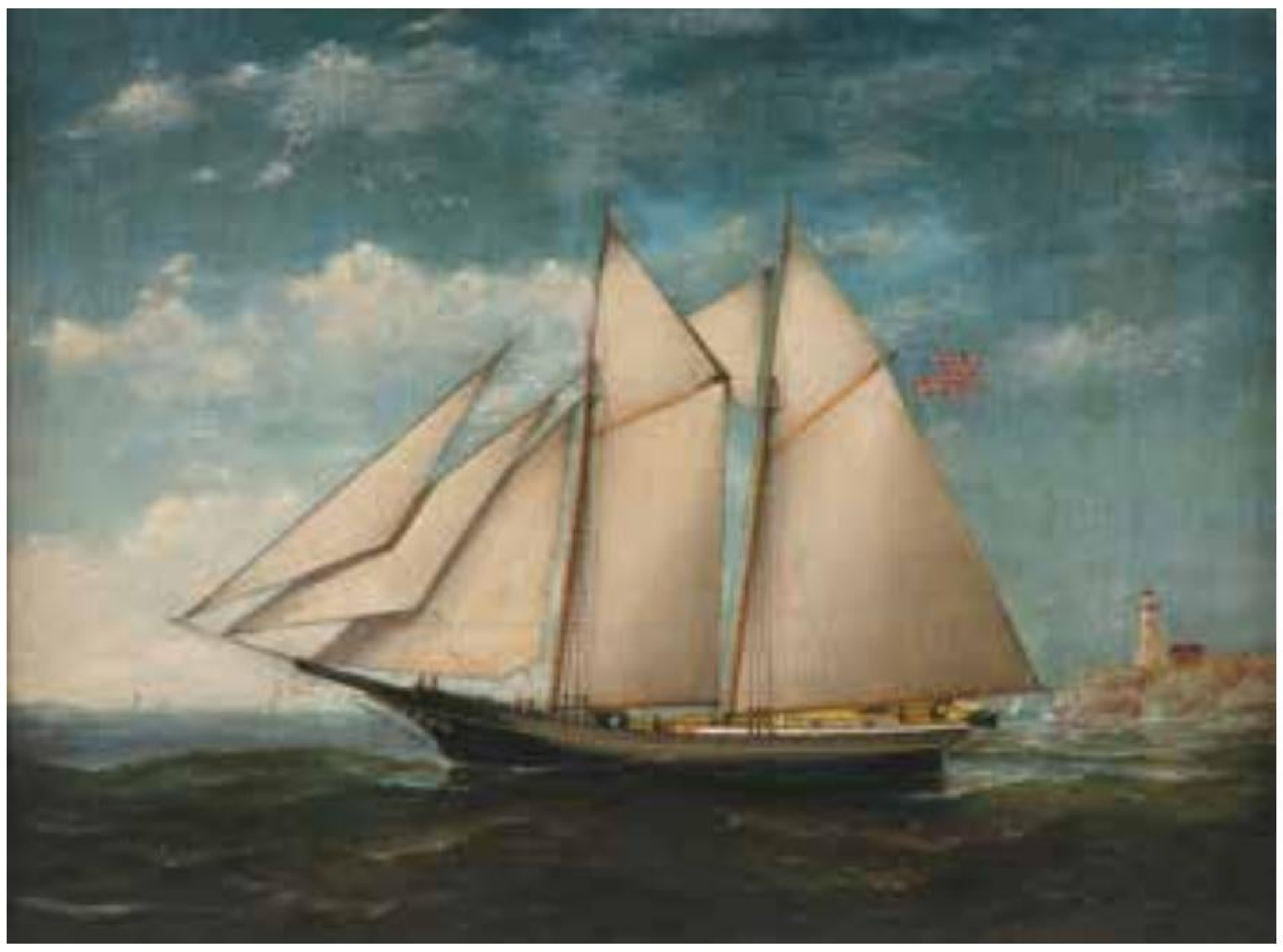
3605. **HENDRICKS A. HALLETT**
Massachusetts, 1847-1921
"Back Bay, Boston Harbor". Signed lower right "Hendricks A. Hallett". Titled on frame plaque. Oil on canvas, 14" x 20". Framed 23" x 29". 1,500/2,500

Provenance:
Roger King Fine Art, Newport, Rhode Island.
Private Collection, Newport, Rhode Island.



3606

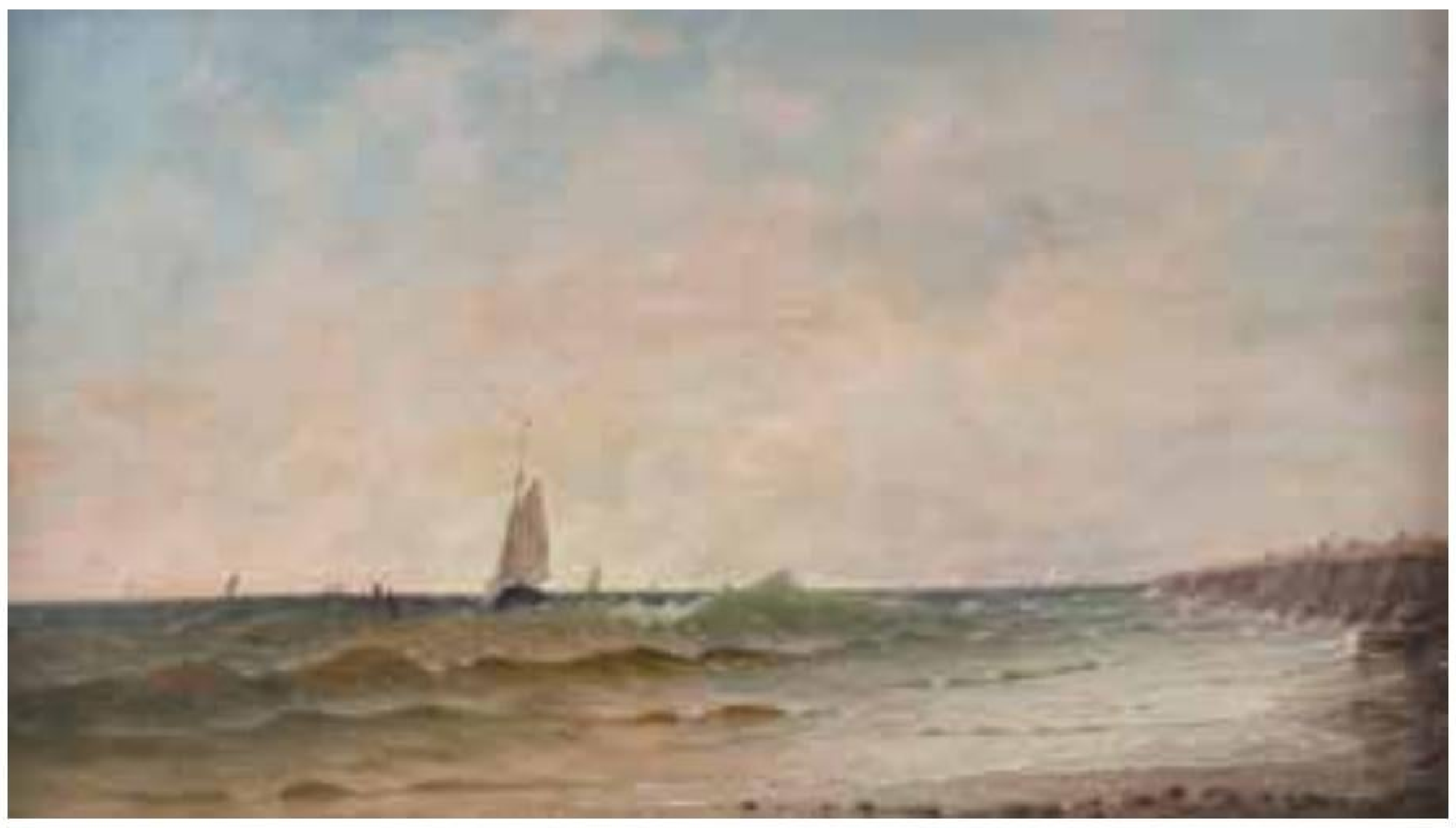
3606. **EDWARD MORAN**
Pennsylvania/New York, 1829-1901
Beached under moonlight. Signed faintly lower left "Edward Moran". Watercolor, 4.5" x 6.5" sight. Framed 7" x 9". 700/1,000



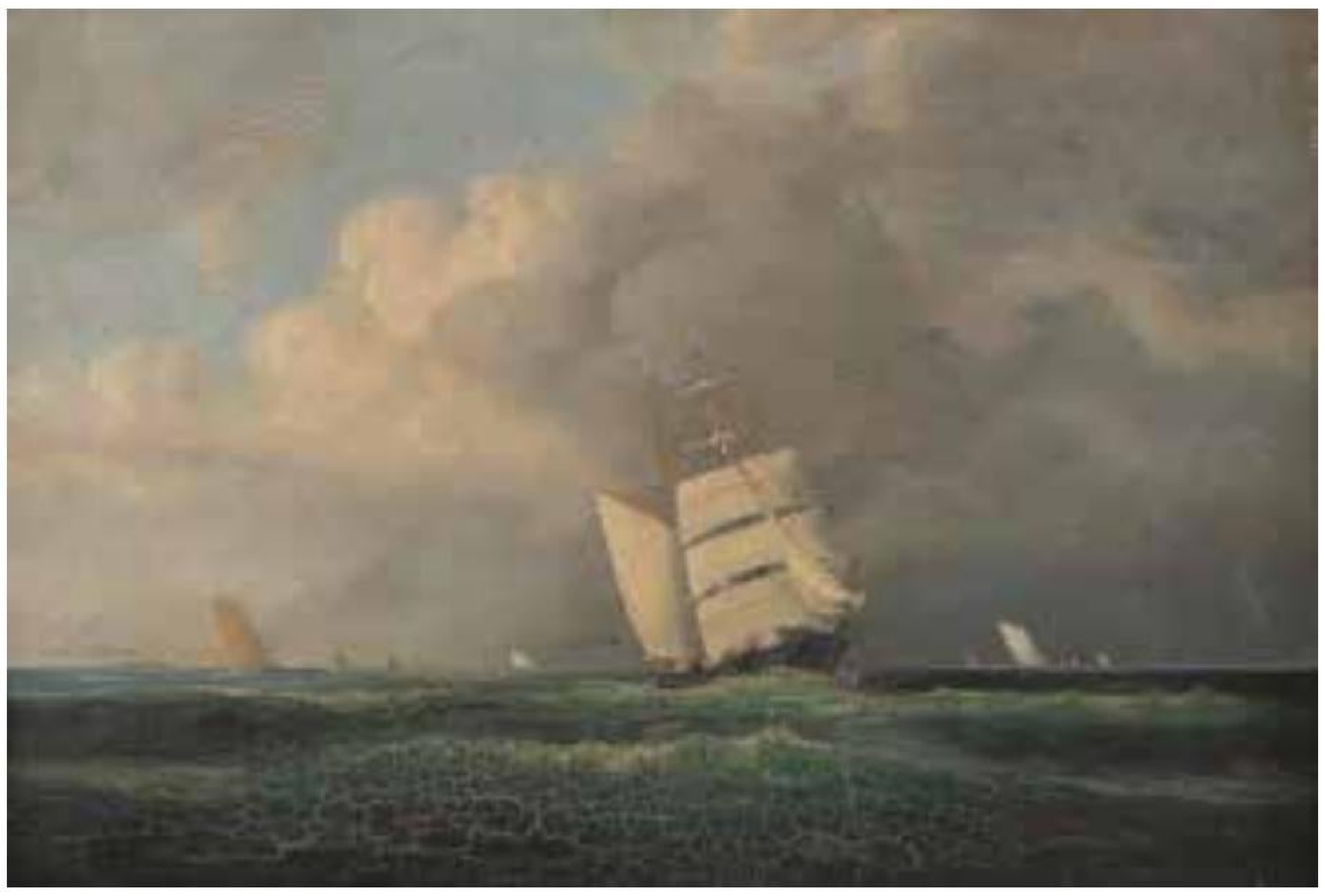
3607

3607. **JOHN WELLS STANCLIFF**
Connecticut, 1814-1879
The schooner *Mary C. Elliott*. Unsigned. Includes a photo of the back of the canvas prior to restoration. Oil on canvas, 24" x 32". Framed 29" x 37". 1,200/1,800

3608. **JOHN WELLS STANCLIFF**
Connecticut, 1814-1879
Coast of Newport, Rhode Island. Signed lower left "J.W. Stancliff". Oil on cradled panel, 19.75" x 35.75". Framed. 2,000/3,000



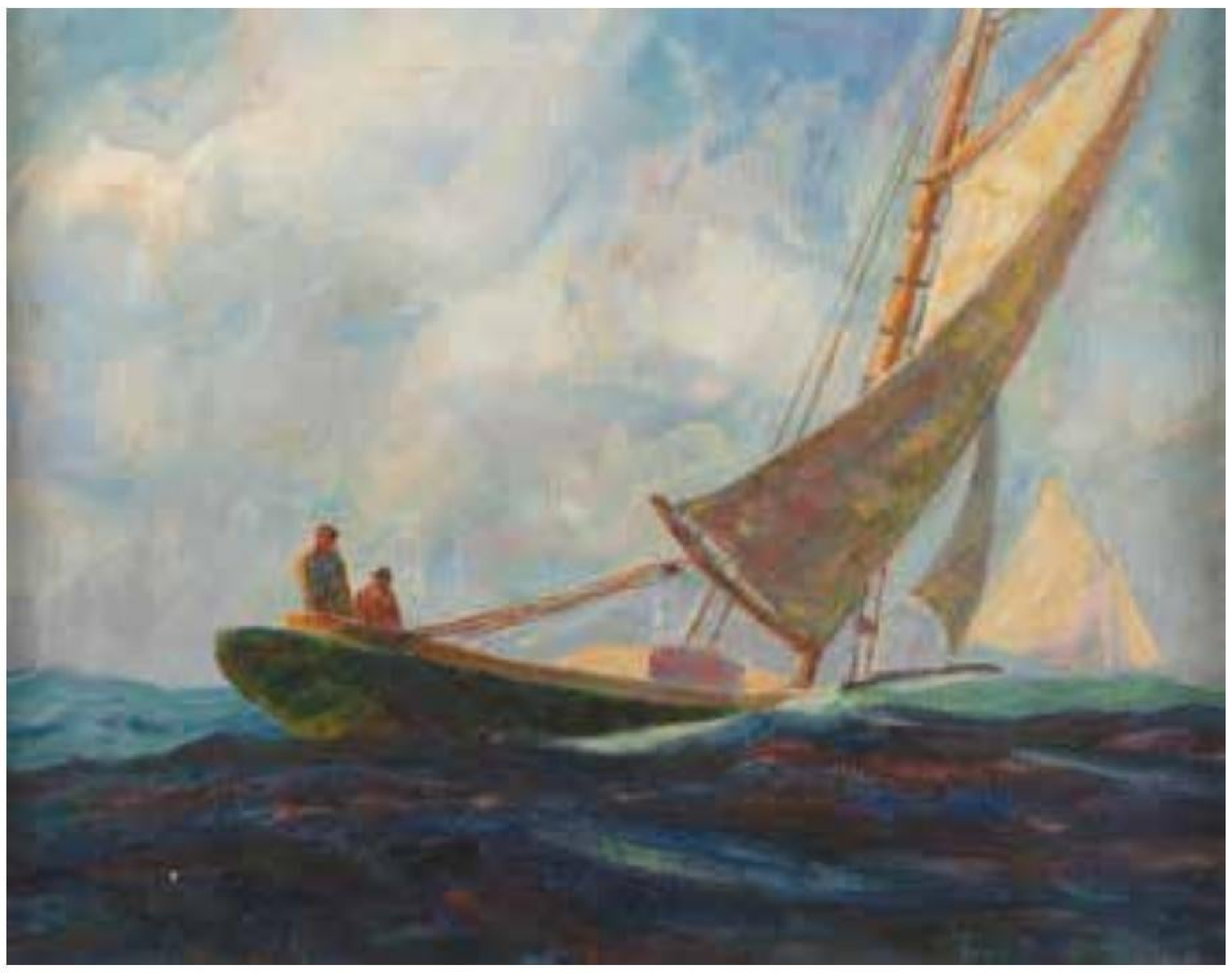
3608



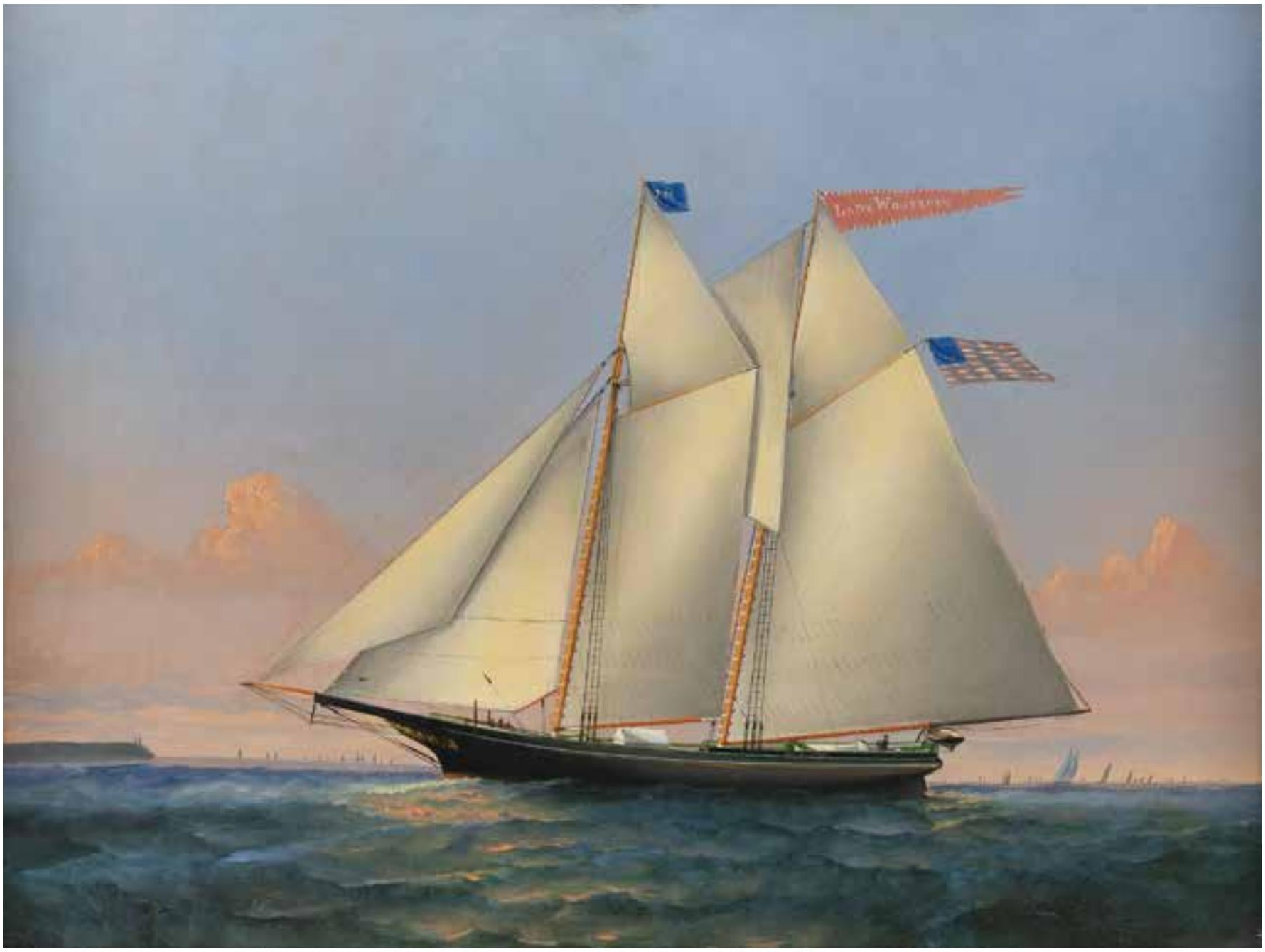
3609

3609. **FRANKLIN STANWOOD**
Maine, 1852-1888
Sailing scene, likely Casco Bay, Maine. Signed lower left "F. Stanwood". Oil on board, 12.5" x 18.5". Framed 18" x 24". 800/1,200

3610. **SIDNEY MARSH CHASE**
Massachusetts, 1877-1957
Sailing off the coast. Signed lower right "S.M. Chase". Oil on canvas, 16" x 20". Framed 21" x 25". 1,200/1,800



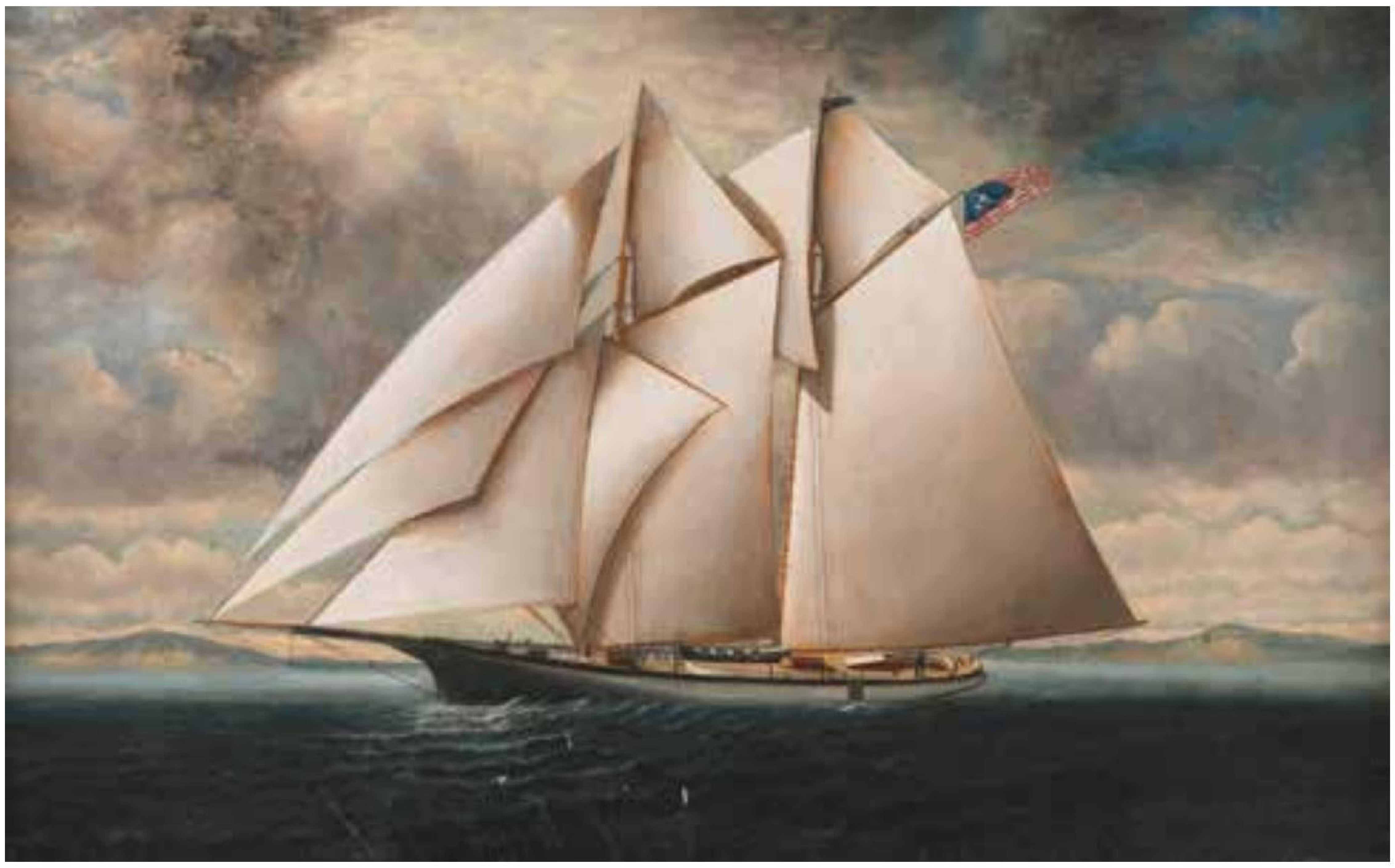
3610



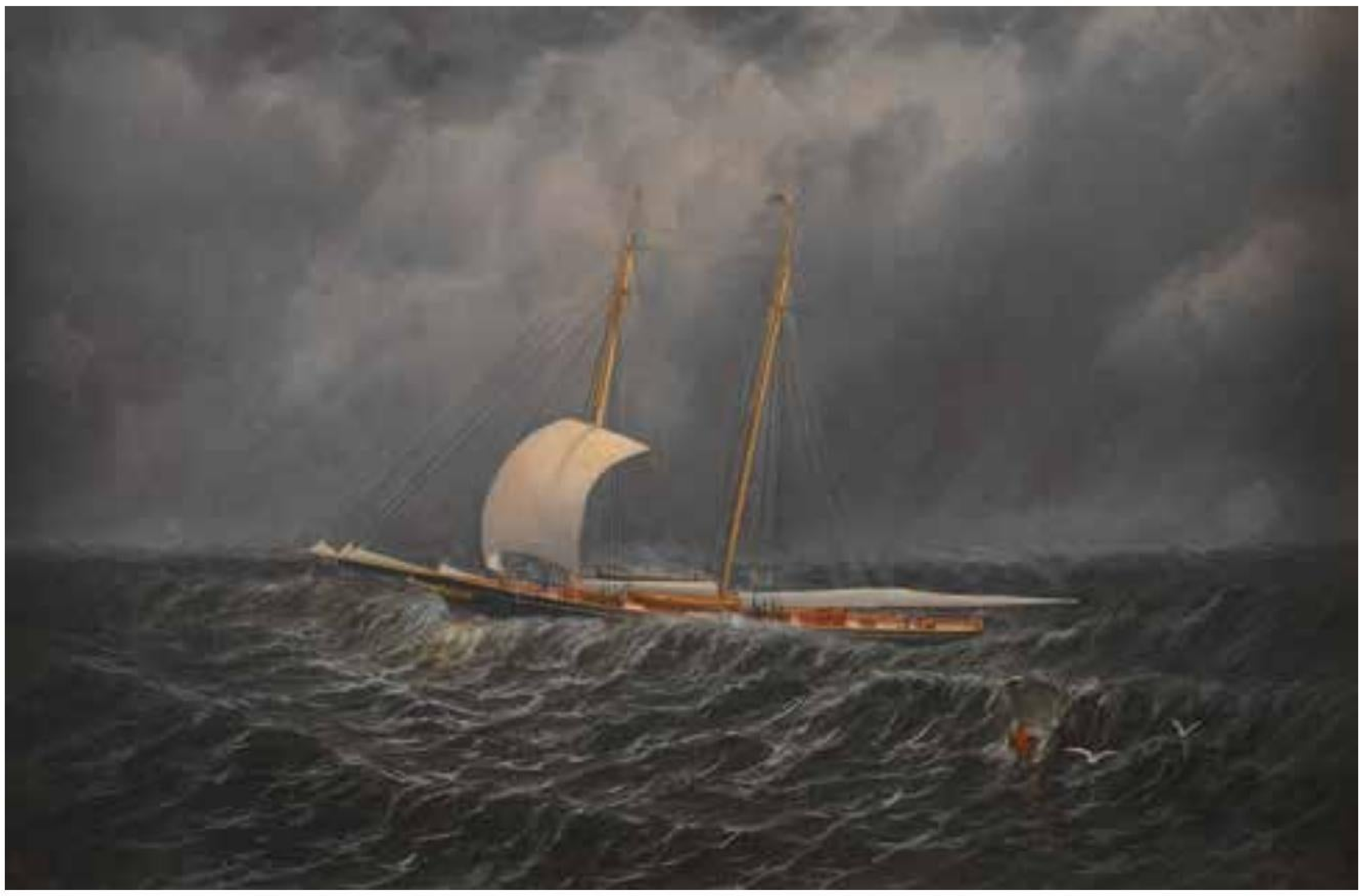
3611

3611. **ATTRIBUTED TO ELISHA TAYLOR BAKER**
New York/Connecticut, 1827-1890
Portrait of the *Lady Woodbury*. Unsigned.
Oil on canvas, 24” x 32”. Framed 31” x 39”.
12,000/18,000

Provenance:
Private Collection, New Jersey.



3612

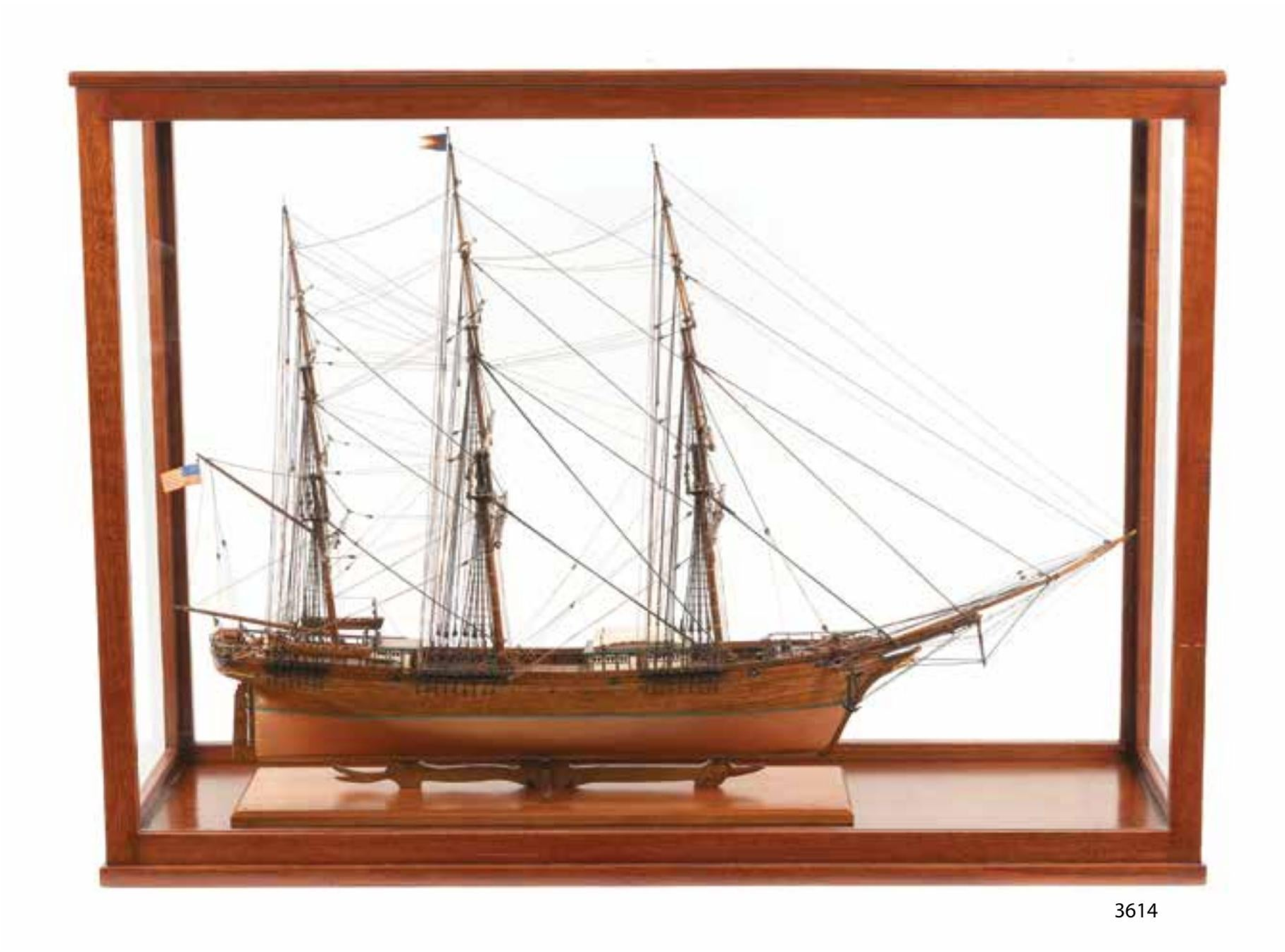


3613

3612. **ATTRIBUTED TO ELISHA TAYLOR BAKER**
New York/Connecticut, 1827-1890
Sailing off the coast. Unsigned. Oil on canvas,
26” x 42”. Framed 33.5” x 49.5”. 5,000/7,000

3613. **ELISHA TAYLOR BAKER**
New York/Connecticut, 1827-1890
Ship in high seas. Signed lower left “E.T. Baker”.
Oil on canvas, 20” x 30”. Framed 29” x 39”.
1,500/2,500

Provenance:
A Massachusetts estate.



3614

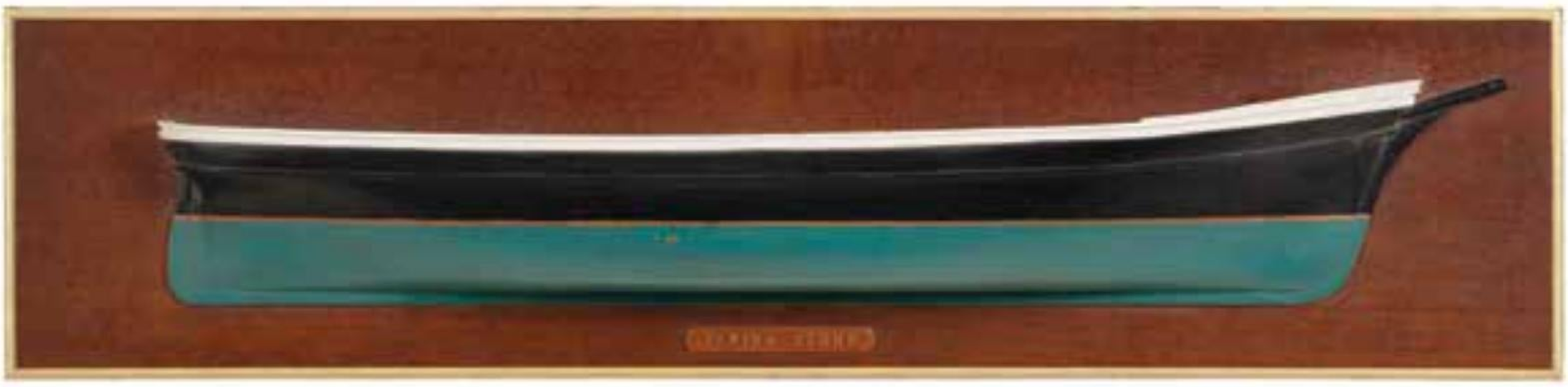
3614. **ROBERT I. INNIS CASED MODEL OF THE FAMOUS CLIPPER SHIP *FLYING CLOUD***
South Dennis, Massachusetts, 20th Century
Upper hull and deck finished in natural wood. Green boot stripe and copper-colored bottom. Beautifully detailed. Includes a framed document describing the *Flying Cloud*. Case height 27.75". Length 38". Width 12". 5,000/7,000

Provenance:
Private Osterville, Massachusetts Collection.

In 1851 *Flying Cloud* famously set the world's sailing record for the fastest passage between New York and San Francisco — 89 days, 21 hours. Three years later, in 1854, she broke her own record — 89 days, 8 hours — that stood for 135 years. It was broken by the racing sloop *Thursday's Child* in 1989, which completed the passage in 80 days, 20 hours.

Flying Cloud was built by Donald McKay in East Boston and launched in 1851, and made her first record-setting voyage just six weeks afterward, sailing from New York around Cape Horn to San Francisco. In the early days of the California Gold Rush, this voyage of more than 16,000 nautical miles normally took more than 200 days.

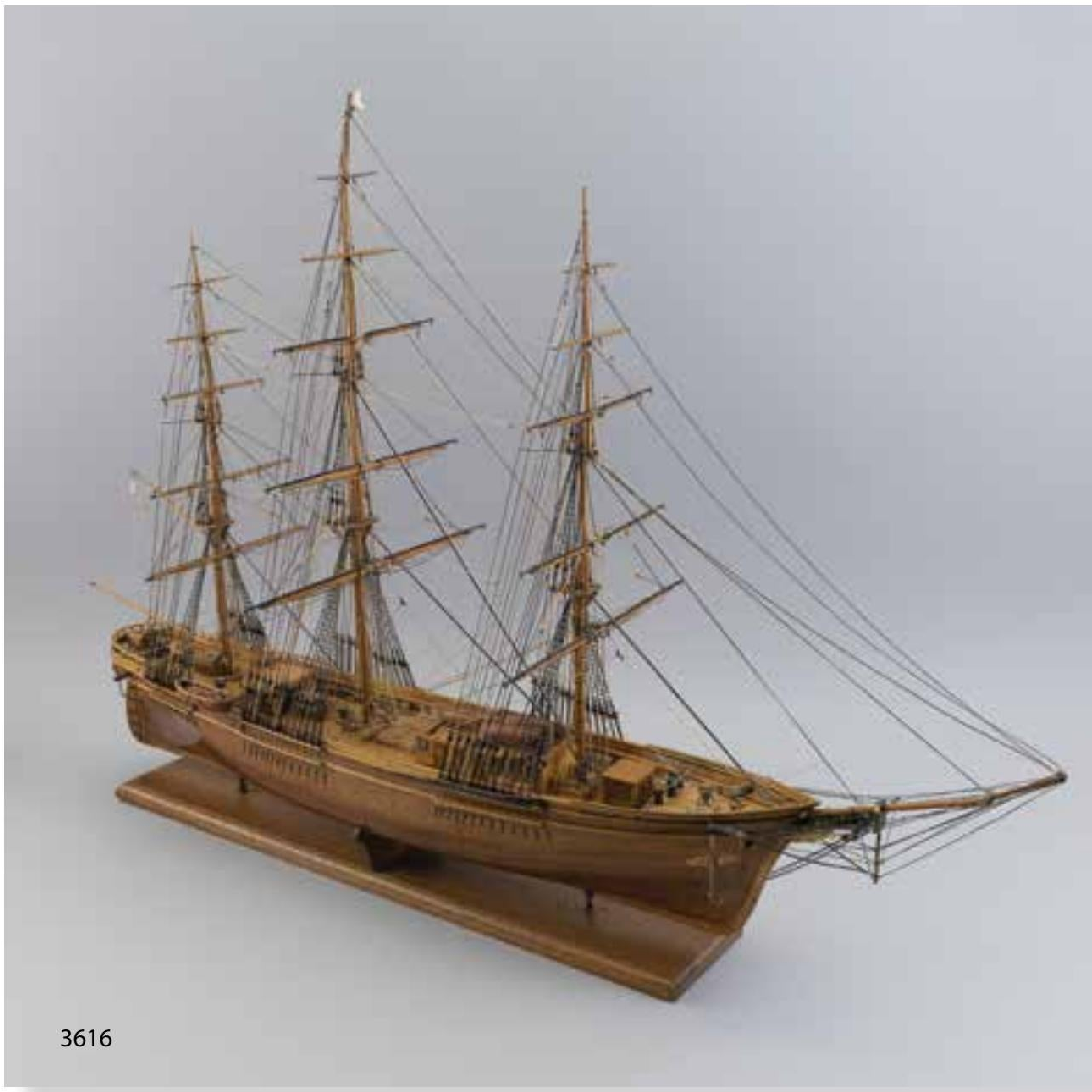
In 1862, *Flying Cloud* was sold to the Black Ball Line, Liverpool, and sailed under British colors, traveling between England, Australia and New Zealand. She went aground on the Beacon Island bar, Saint John, New Brunswick, in June of 1874, and the following June was burned for the scrap metal value of her copper and iron fastenings.



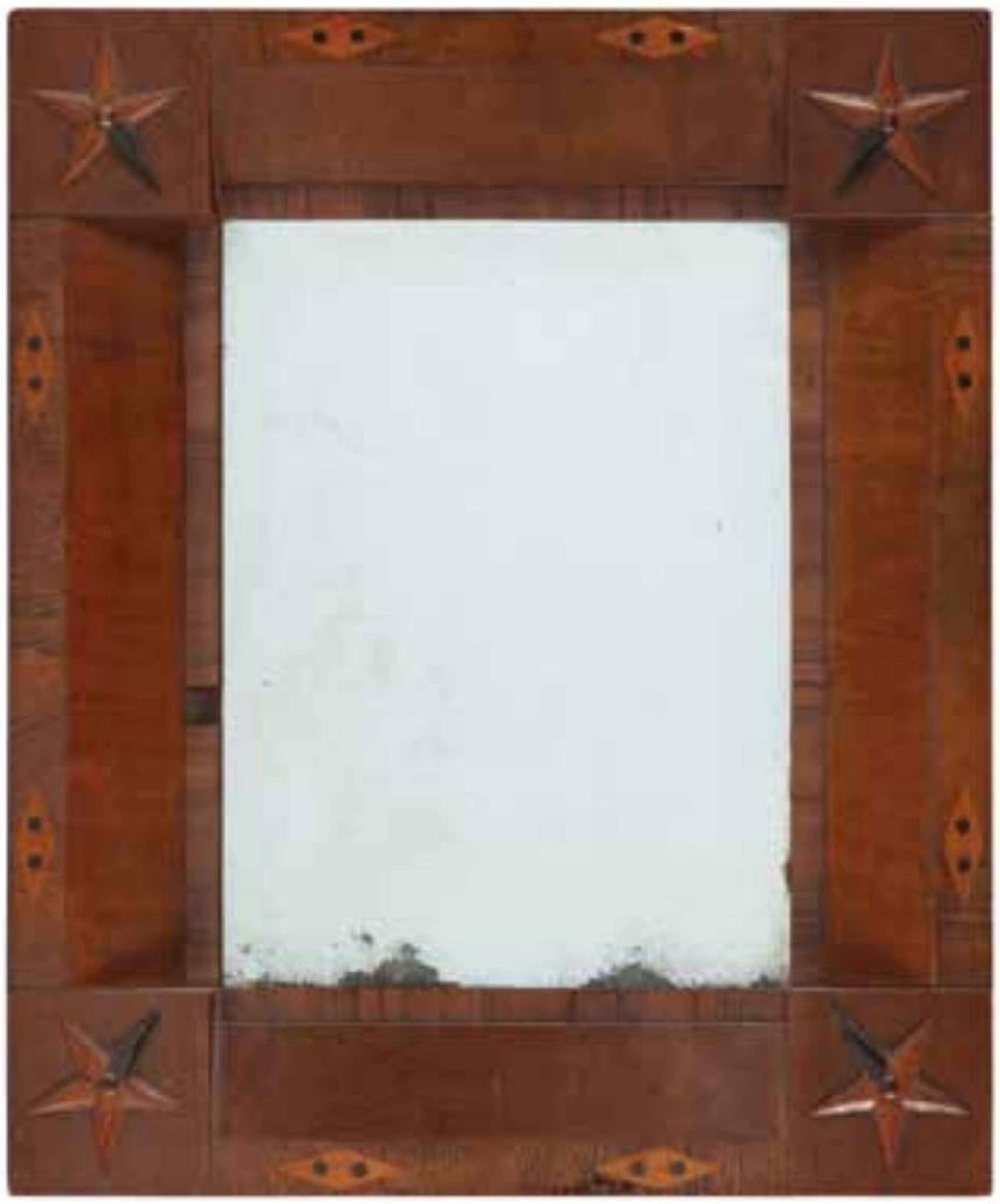
3615

3615. **PETER NESS MOUNTED HALF HULL MODEL OF THE *FLYING CLOUD***
Circa 1960
Note affixed verso with additional information. Backboard 8.5” x 35”. 500/1,000

3616. **MODEL OF THE CLIPPER SHIP *FLYING CLOUD***
Beautifully detailed plank-on-frame construction. Displayed on brass pedestals atop a wood base. Height approx. 25.5”. Length 36.5”. 3,000/5,000



3616



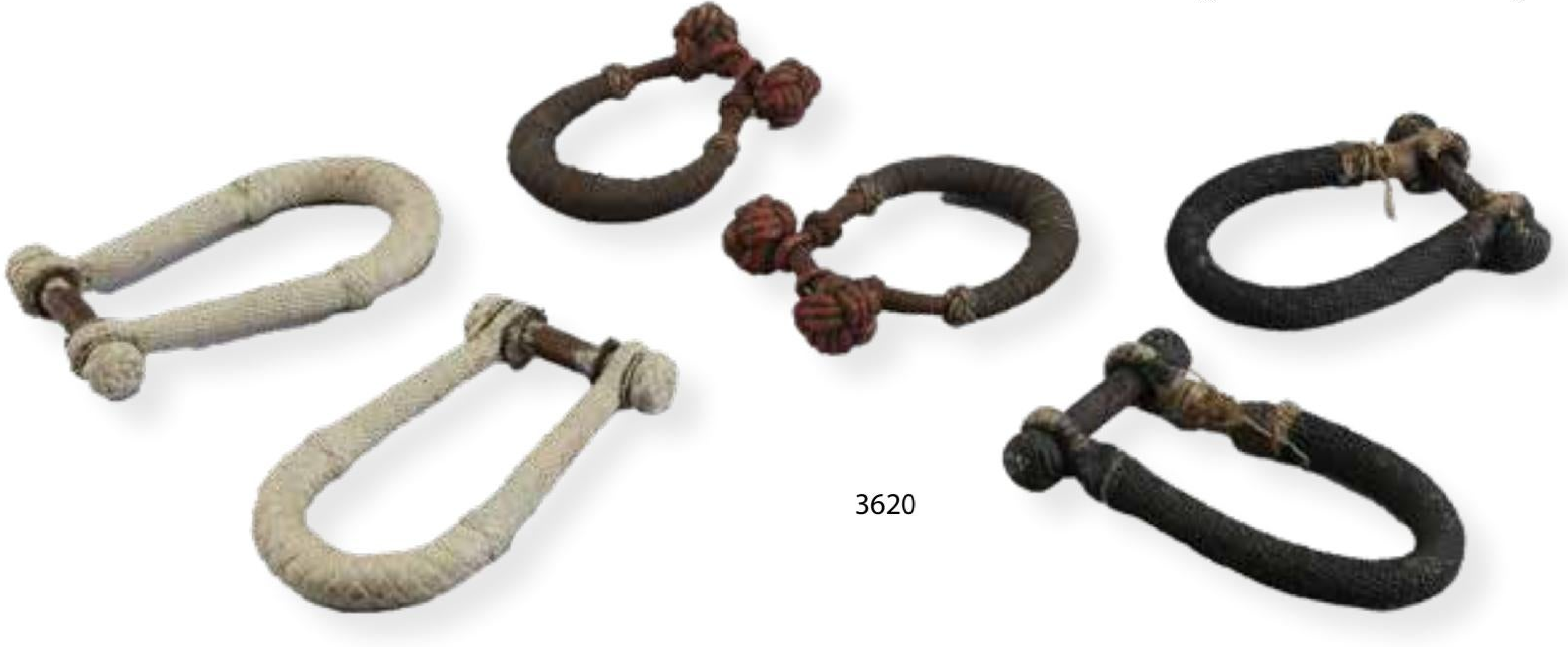
3617

3617. **SAILOR-MADE MIRROR**
19th Century
Frame constructed of various hardwoods, with carved stars at each corner. 18.75” x 15.5”.
500/800

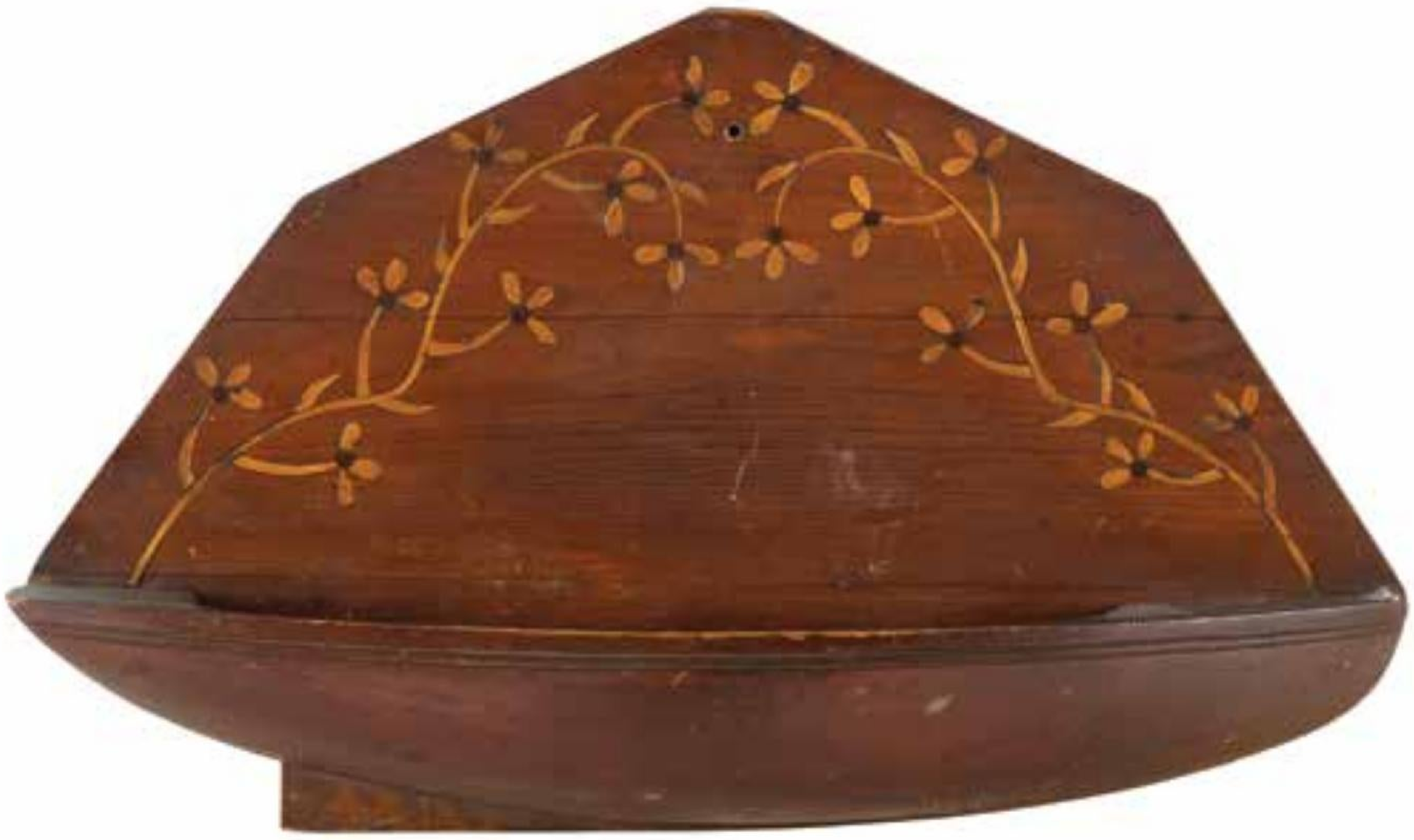
3618. **WOOD, IVORY AND MOTHER-OF-PEARL WHIMSY, PROBABLY SAILOR-MADE**
Late 19th Century
Panel at center inscribed “P 1889 H”. Length 10.25”.
400/600

3619. **CARVED WOODEN GAMES BOX**
Alternating starburst and pinwheel designs with zigzag and rope borders. Two sliding lids, both with extended pull tabs. Interior with two compartments. Contains 21 dominoes and a pair of dice. Length 9”. 500/1,000

3620. **SIX SAILOR-MADE ROPEWORK BECKETS**
19th Century
Painted green, red and white. Lengths 7”.
500/800

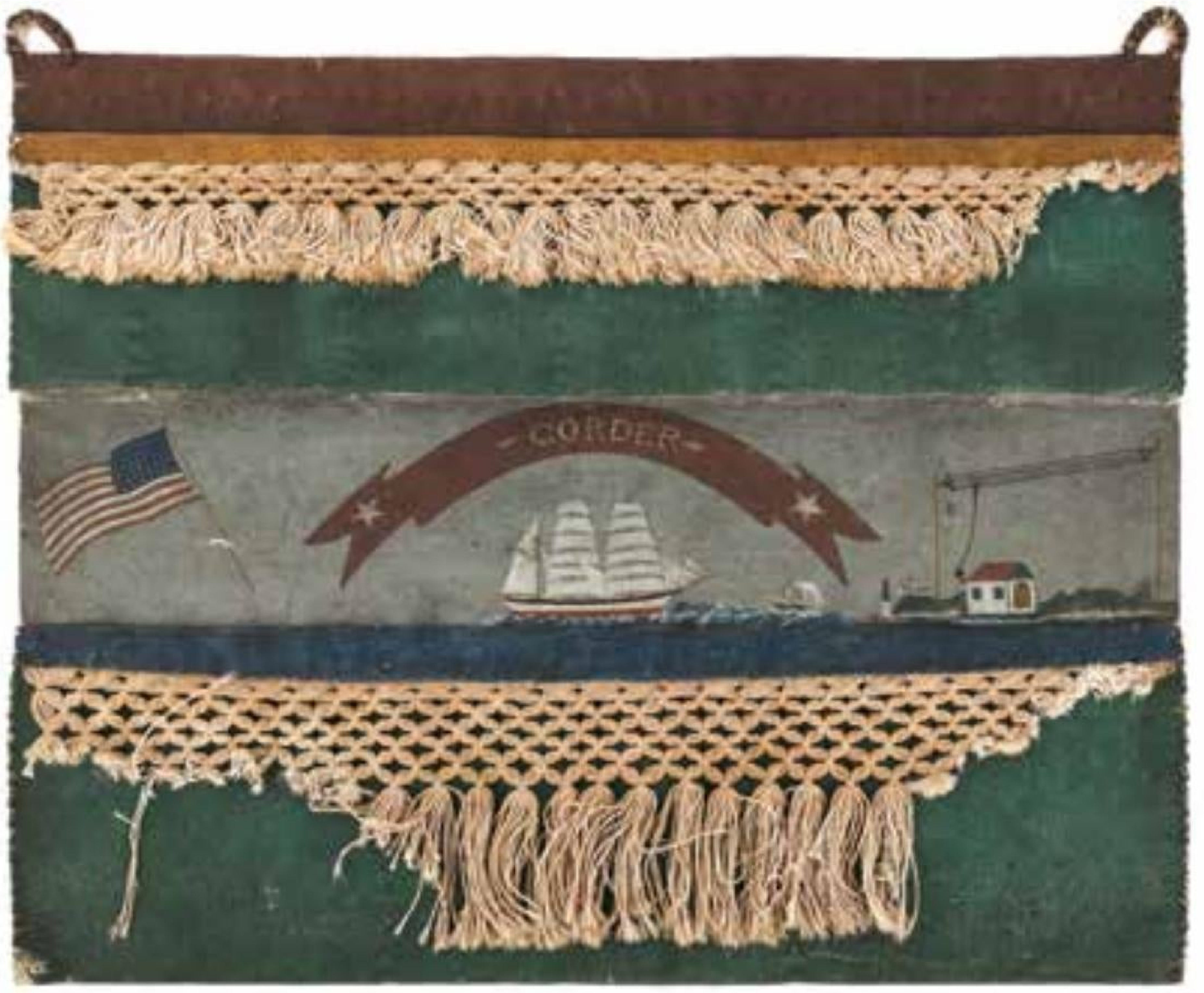


3620



3621

Singleton Palmer was launched in 1904 from Waldoboro, Maine and had a home port of Boston. She was a five-masted, 294-foot schooner and was the first Palmer vessel to achieve the highest rating of the American Bureau of Shipping. In 1921 she was rammed and sunk by the Clyde liner *Apache* off Fenwick Island, Delaware.

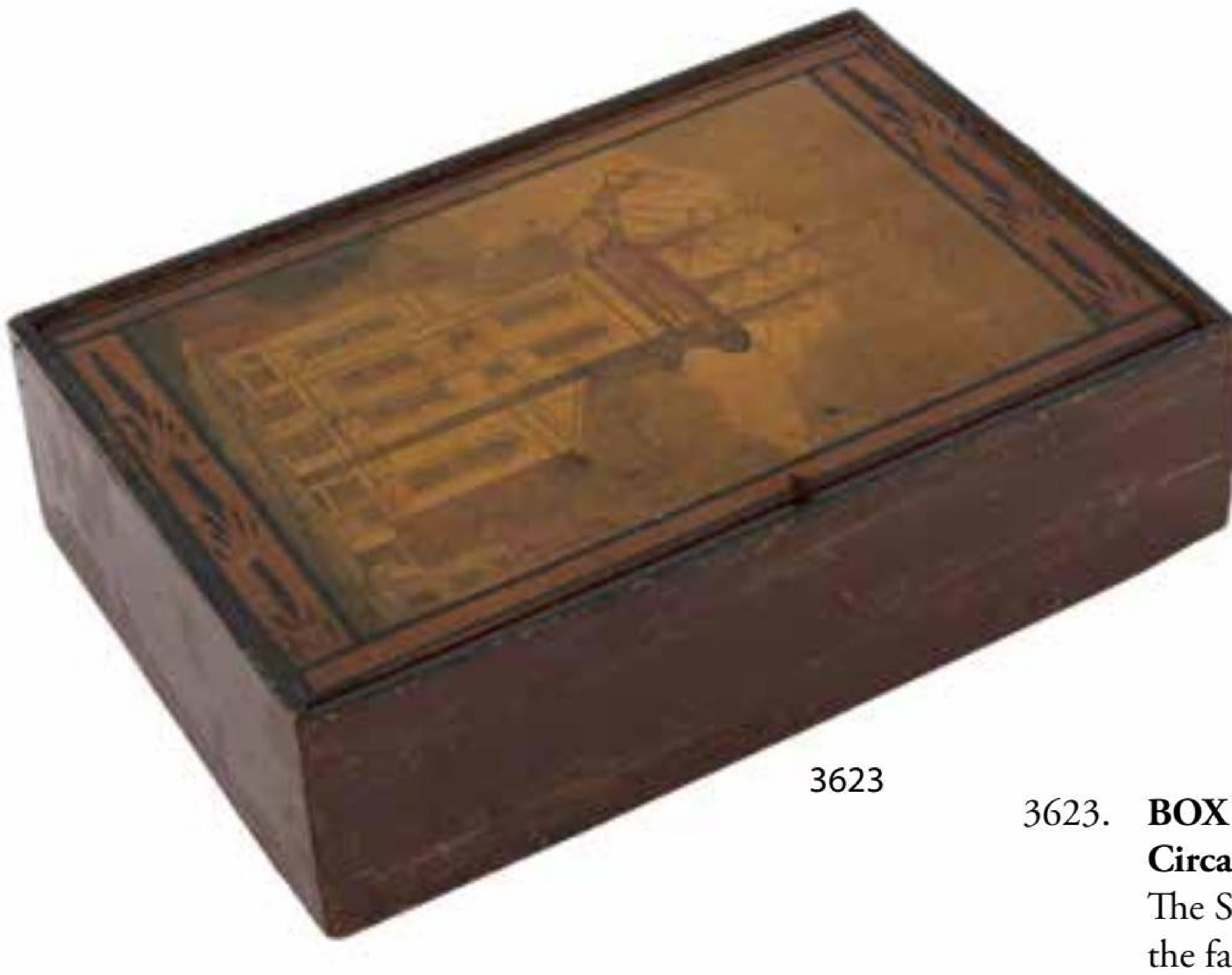


3622

3621. **BEAUTIFULLY INLAID BOAT HULL WALL POCKET**
America, Third Quarter of the 19th Century
Canted three-board pine backboard inlaid with a graceful light wood flowering vine, the flowers with three petals and dark wood centers. Inlay is similar to that often found on sailor-made examples. Hollowed half hull model of a yacht, probably carved from mahogany, applied to the base of the backboard, functioning as the storage pocket. Hull with parallel incised banding along the gunwale. Lower portion of the backboard replicates the yacht's keel. Height 11". Length 18".
1,000/1,500

3622. **WONDERFUL FOLK ART SAILCLOTH WALL POCKET**
Early 20th Century
Believed to have been made by a sailor. Depicts an American flag, a "Gorder" banner, and a scene of a three-masted ship and a smaller sailboat off what appears to be Marconi Wireless Station in Wellfleet, Cape Cod, Massachusetts. Upper pocket divided into five sections and the lower pocket into three, both pockets adorned with macrame fringe. Inscribed in ink verso "L Gorder [...] Sch Singleton Palmer". 17.5" x 22". 2,000/2,500

Reference:
"The Second Palmer Fleet" by E. Loren Haskell in DownEast *magazine, May 1968, p. 26-49. A photocopy of the article, as well as photocopies of ship registries and other documents, are included with the lot.*



3623

The non-denominational Seamen's Bethel was established in 1829 by the Port Society, a group of Boston Methodists whose mission was to provide charitable aid and religious services for the city's sailors. The church was located in the city's North End, which was then the heart of the shipping industry, and Edward Thompson Taylor (1793-1871) was hired as Mariner's Preacher. Additional information about the Seamen's Bethel is included with the lot. Read more at www.eldreds.com.

3623. BOX WITH RARE DEPICTION OF THE SEAMEN'S BETHEL, BOSTON

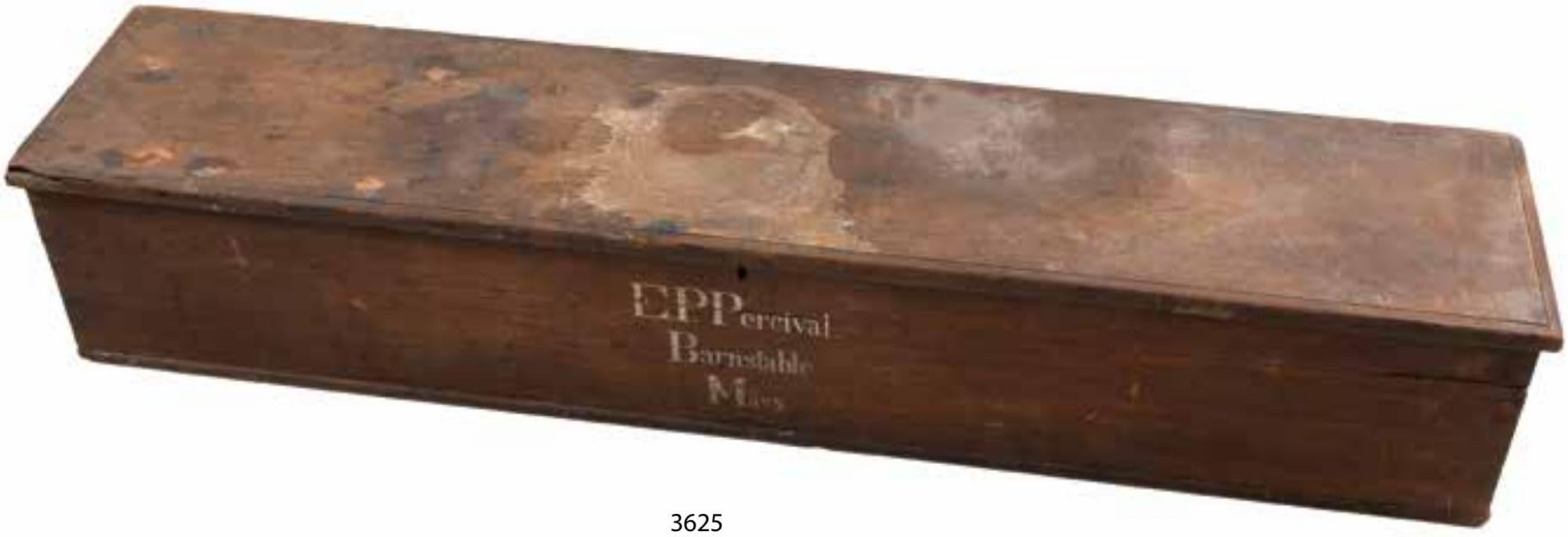
Circa 1840

The Seamen's Bethel in Boston was a Methodist church whose chaplain was the famous preacher Edward Thompson Taylor. Hand-colored wood engraving applied to the top, surrounded by painted borders. Engraving shows the Seamen's Bethel with an oversized ship, possibly the U.S.S. *Constitution* atop the tower in lieu of a steeple. Interior lined with blue paper. Height 3". Width 11". Depth 7.5". 750/950

3624. BRASS PLAQUE MEMORIALIZING A SAILOR LOST AT SEA

Late 19th Century

Commemorates Henry Heatley, aged 21, who was lost in 1887. Probably once mounted to a church pew. Wooden backboard. 12.5" x 20". 250/350



3625

3625. RARE PAINTED CHESTNUT CHART BOX

19th Century

"E.P. Percival Barnstable Mass" painted on front. Label "List of Charts in Chest April 28 1819" affixed to the interior of the lid. Height 10". Width 55". Depth 11". 500/1,000

3626. "GEO. W. ELDRIDGE'S CHART C VINEYARD SOUND LT. SHIP TO CHATHAM"

Circa 1909

From Eldridge's series of New Coast Charts that covered New York to Maine. This chart depicts Martha's Vineyard, Nantucket and adjacent Massachusetts, as well as the important passage known as "Lightship Alley". Stamped "1909" below printed title. Original paper label on reverse with title and other charts in the series verso. Stamped title also on reverse. Linen-backed. 49.5" x 28.5". Unframed. 800/1,200

3627. **MOUNTED BUILDER'S HALF HULL MODEL OF A LARGE SAILING VESSEL**
19th Century
Built up in nine lifts. Applied prow and skeg. Backboard 13" x 71.5". 1,000/1,500

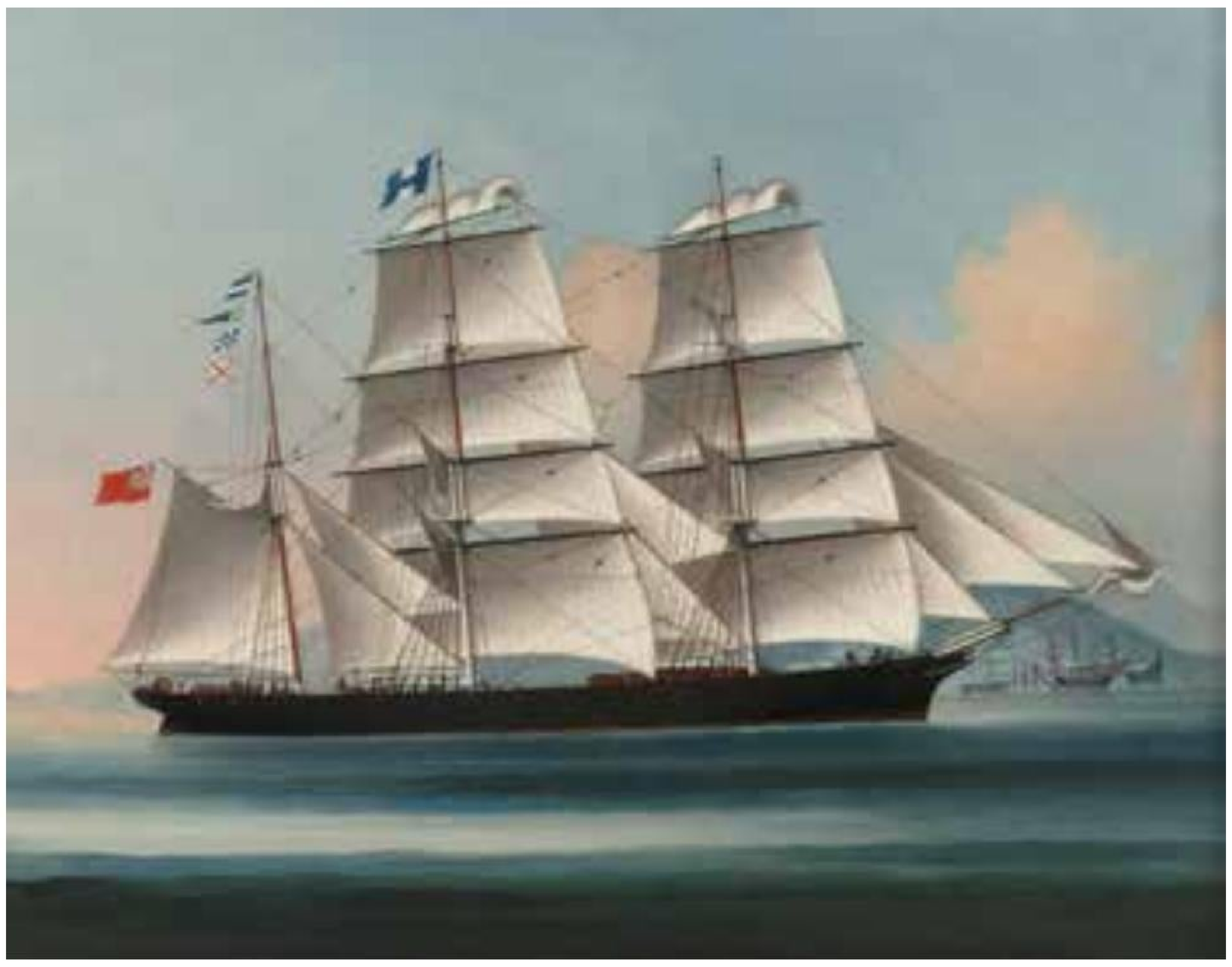
3628. **HADLEY'S QUADRANT BY THOMAS HOWARD**
Liverpool, 19th Century
Ebonized frame with ivory degree scale. Length 18.25". Width 14.5". 500/1,000

3629. **SPENCER & CO. CASED SEXTANT**
London, 19th Century
Ebonized T-frame with ivory nameplate and degree scales. Retains two New Bedford retailer labels. Wedge-shaped wooden case. Case length 14". Width 12.5". 500/700

3630. **CHINESE SCHOOL**
19th Century
"The Osaka off Hong Kong". Unsigned. Titled on frame plaque. Oil on canvas, 18" x 23.5". Framed 24" x 30". 3,000/5,000

3631. **ANGLO-CHINESE REVERSE PAINTING ON GLASS DEPICTING A BRITISH TEA CLIPPER**
Circa 1875
Starboard view of a three-masted clipper ship with various crew on deck, flying the ship's banner off the topmast, the British red ensign off the stern and various signal flags. Lighthouse on a rocky outcropping, a ketch and a steamship in the background. Framed 15.75" x 12". 800/1,200

3632. **CHINESE SCHOOL**
20th Century
The *Hope*, flying American flags, entering Hong Kong Harbor. Unsigned. Oil on cardboard, 14" x 20". Framed 16" x 21.5". 500/1,000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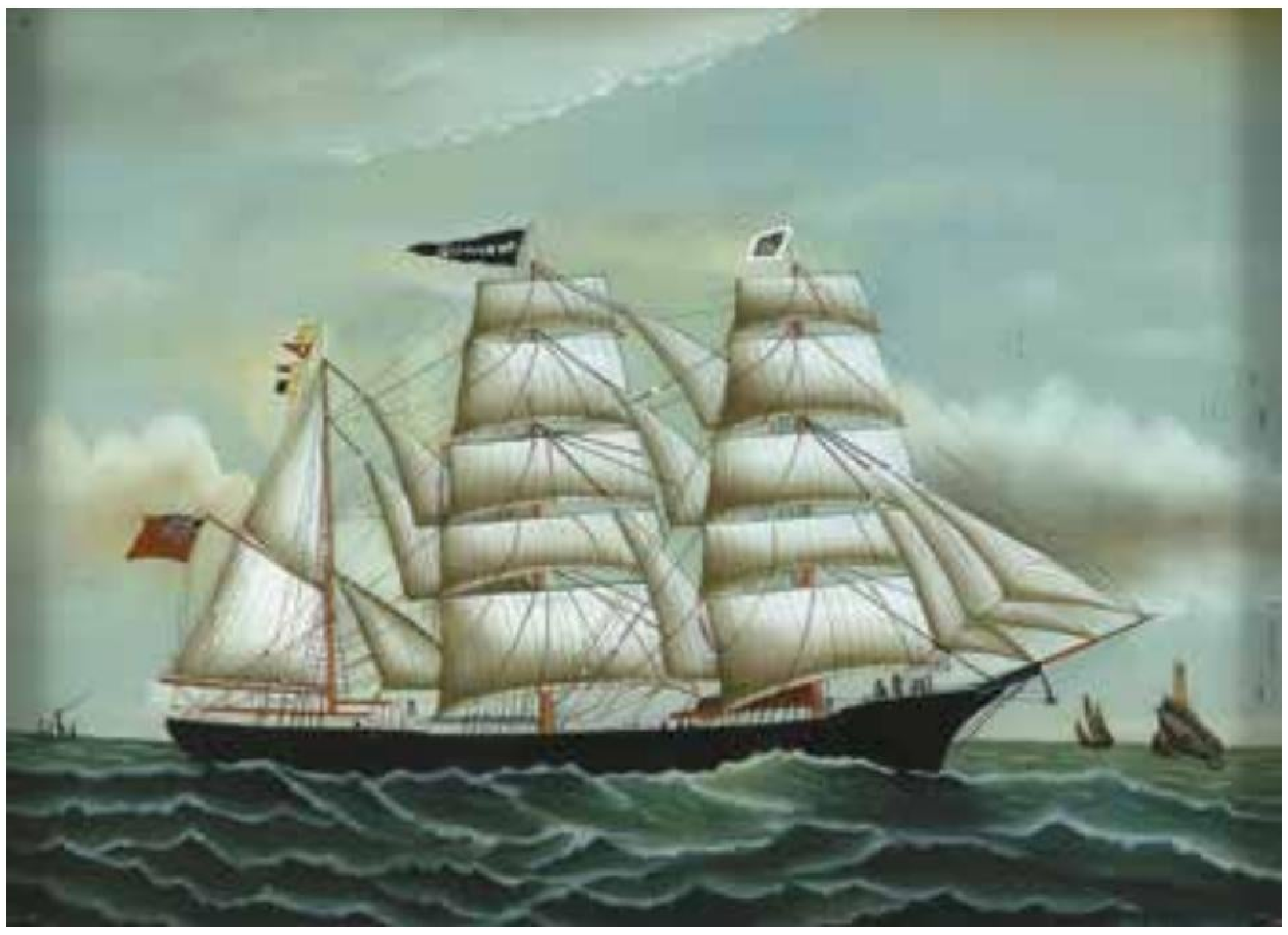
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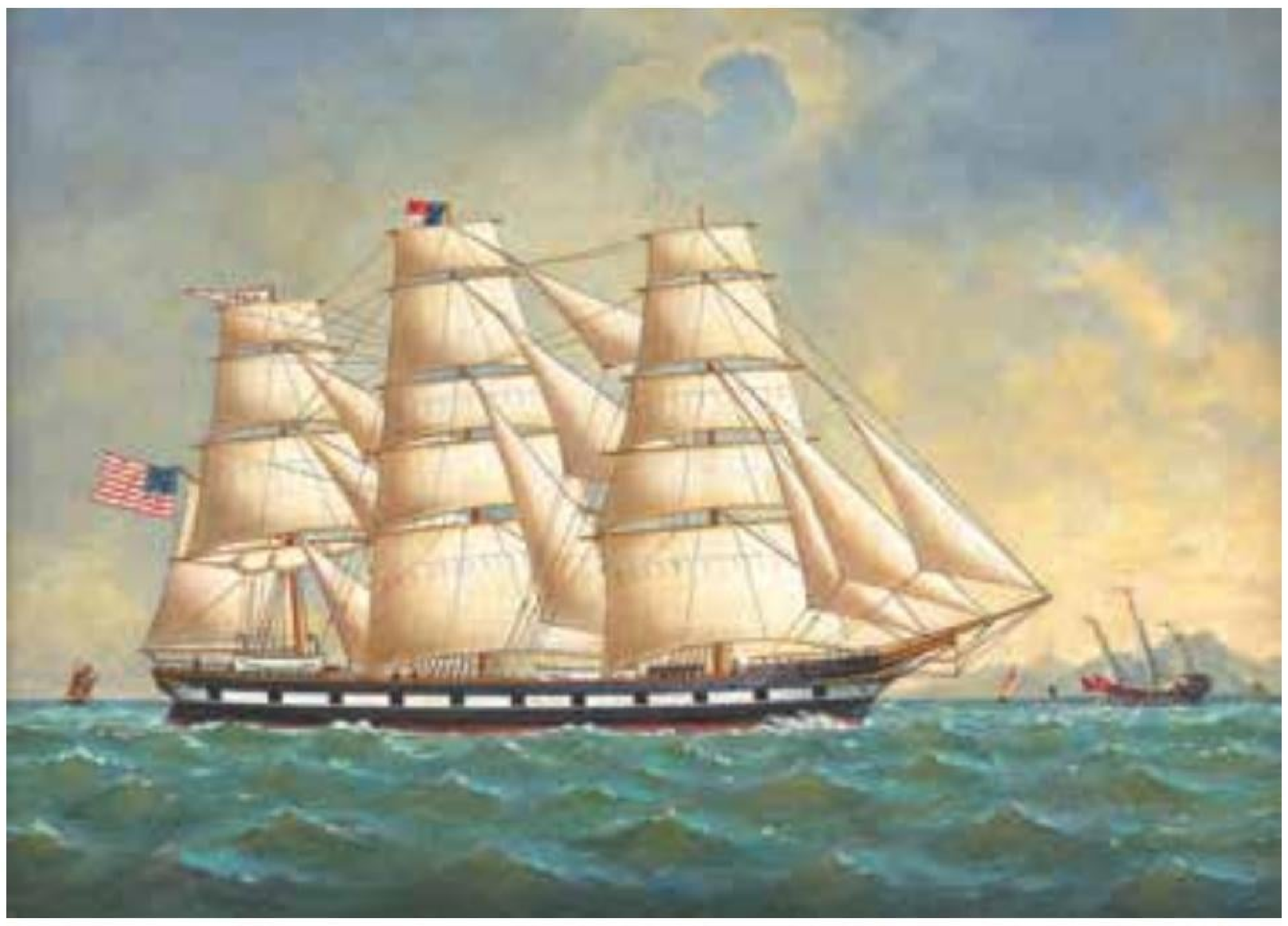
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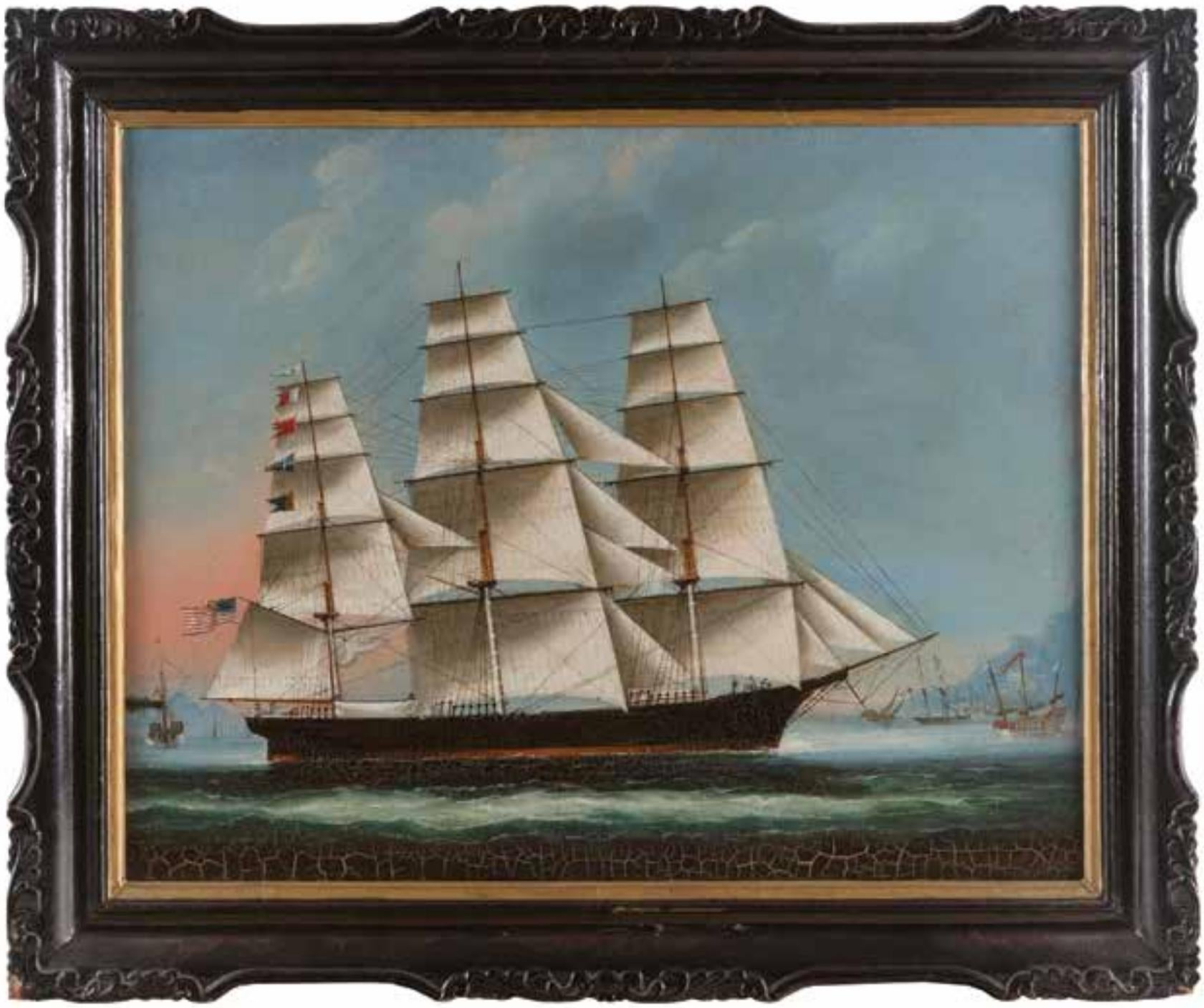
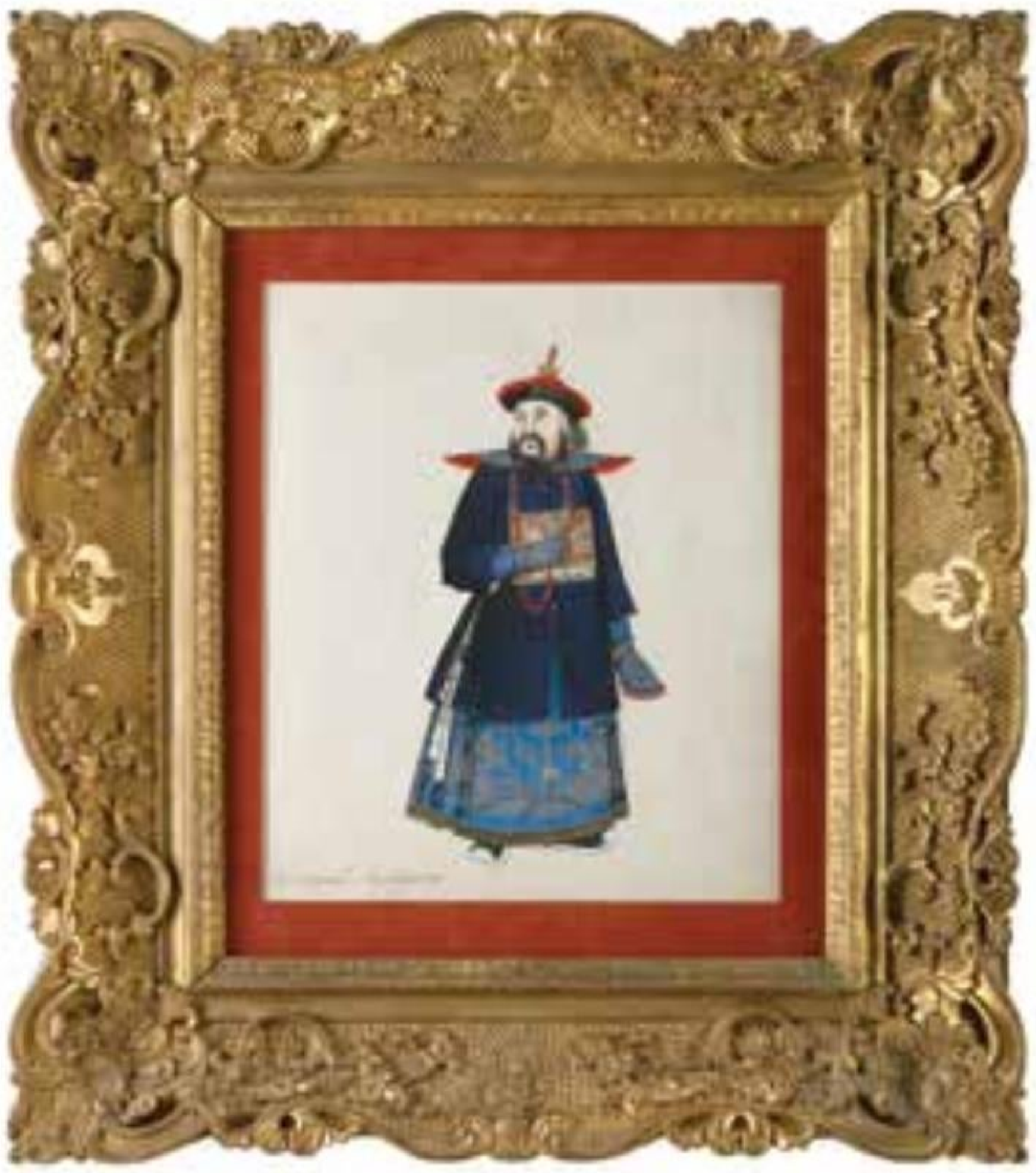


3633

3633. LAI SUNG
China, fl. 1850-1885
China Trade portrait of the American clipper ship *Endeavor* entering Hong Kong harbor, showing figures on deck, signal flags flying off her mast, a bold waving American flag flying off the stern, and a Western ship and Chinese vessel off her stern and bow. Housed in a period Chinese Chippendale frame. Oil on canvas, 18.25" x 24.25". Framed 22" x 28".
12,000/16,000

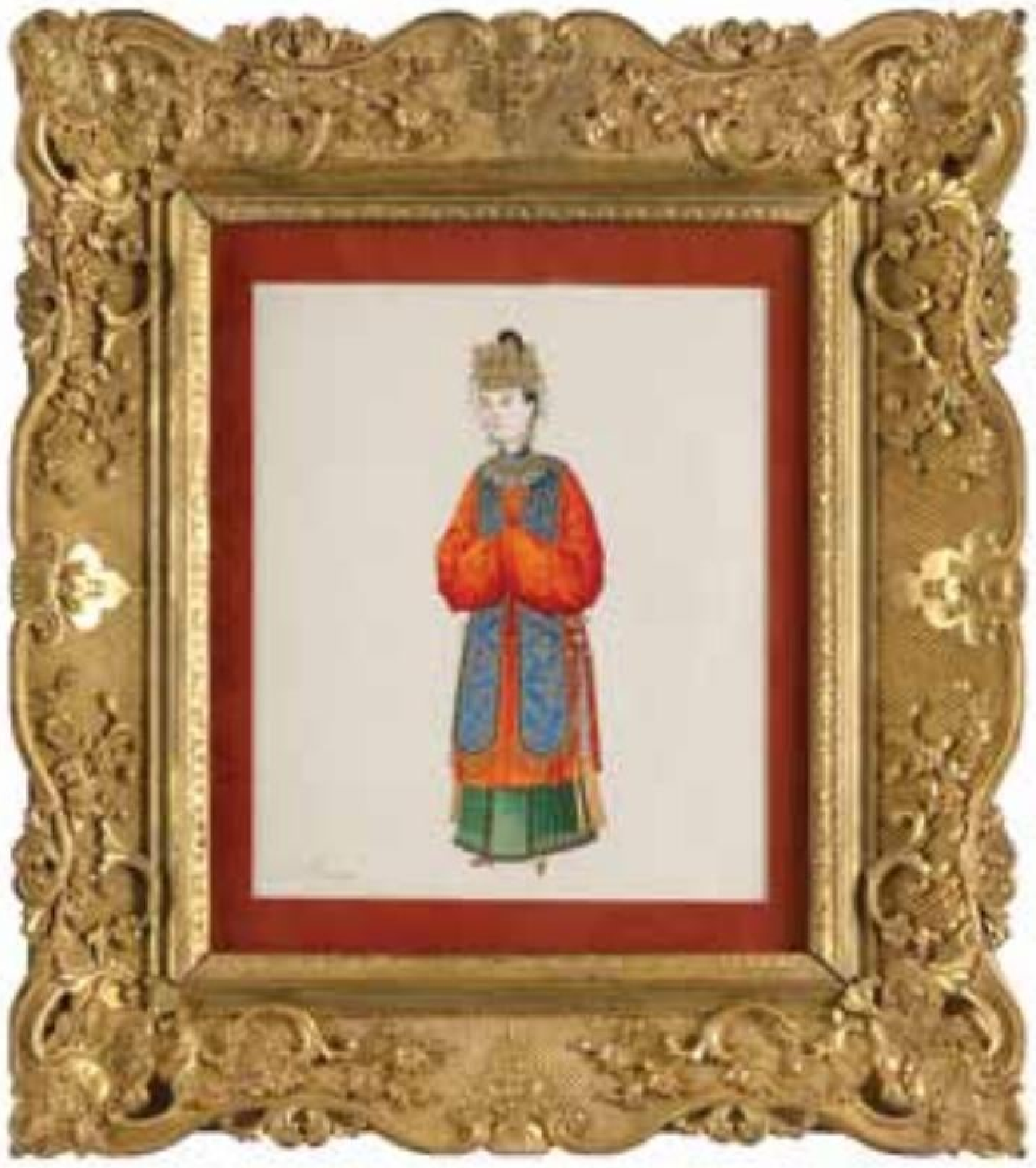
Provenance:
The Collection of Bob and Nina Hellman, Nantucket, Massachusetts. Additional information about this lot may be found at hellmanwhalingcollection.org, number REH663.

Carl Crossman, a noted China Trade scholar, conjectured the ship's master may have purchased a larger version of this painting, and a lower-ranking officer of lesser means settled for this smaller version.

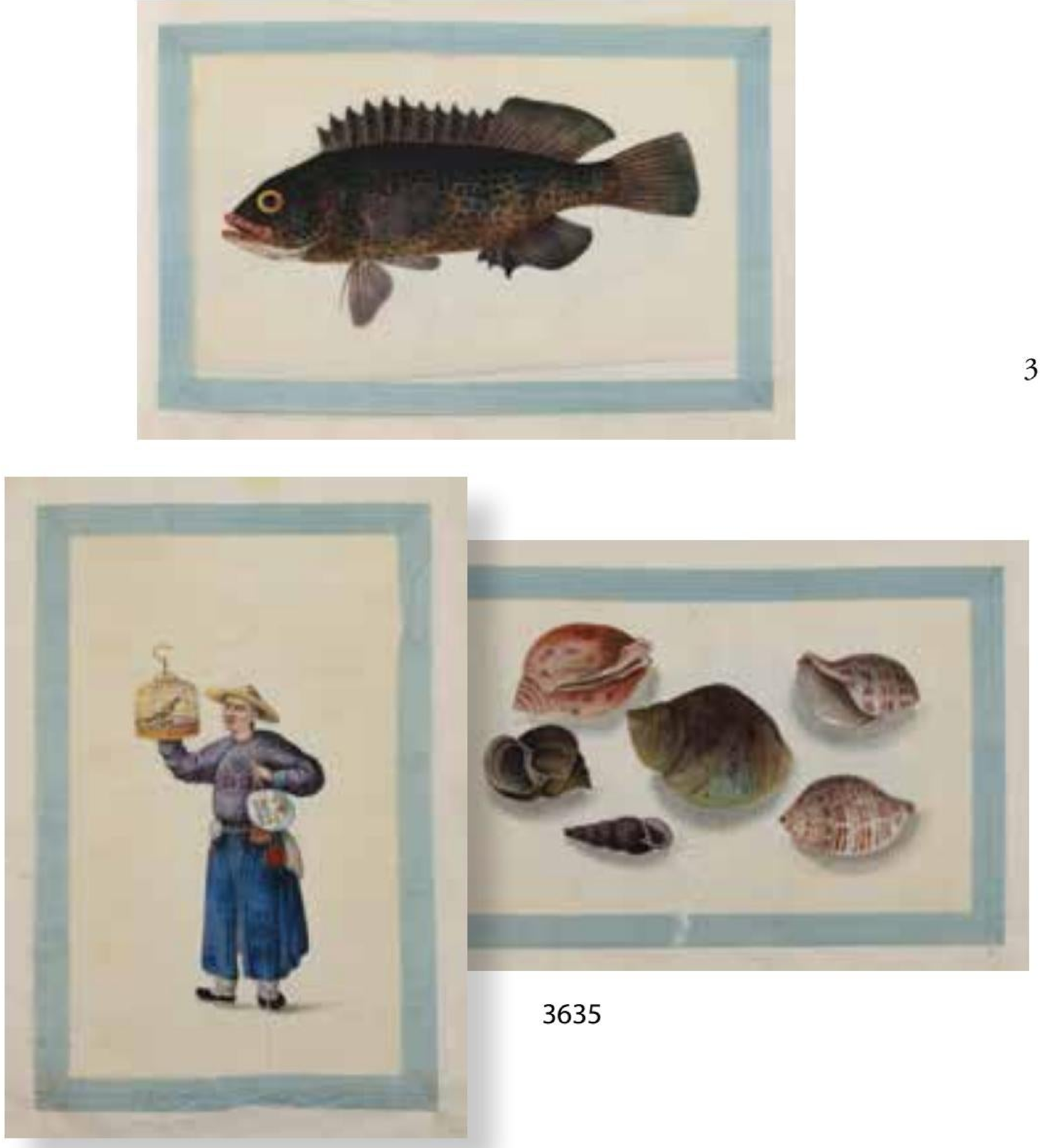


3634. **CHINESE SCHOOL**
Late 19th Century
Pair of portraits: “A Principle Mandarin” and “A Princess”. Housed in fine quality period gilt frames. Watercolors on paper, 12” x 10” sight. Framed 23” x 21”. 1,000/1,500

Reference:
*See similar examples in **The China Trade: Export Paintings, Furniture, Silver and Other Objects** by Carl S. Crossman, p. 112 and 113.*



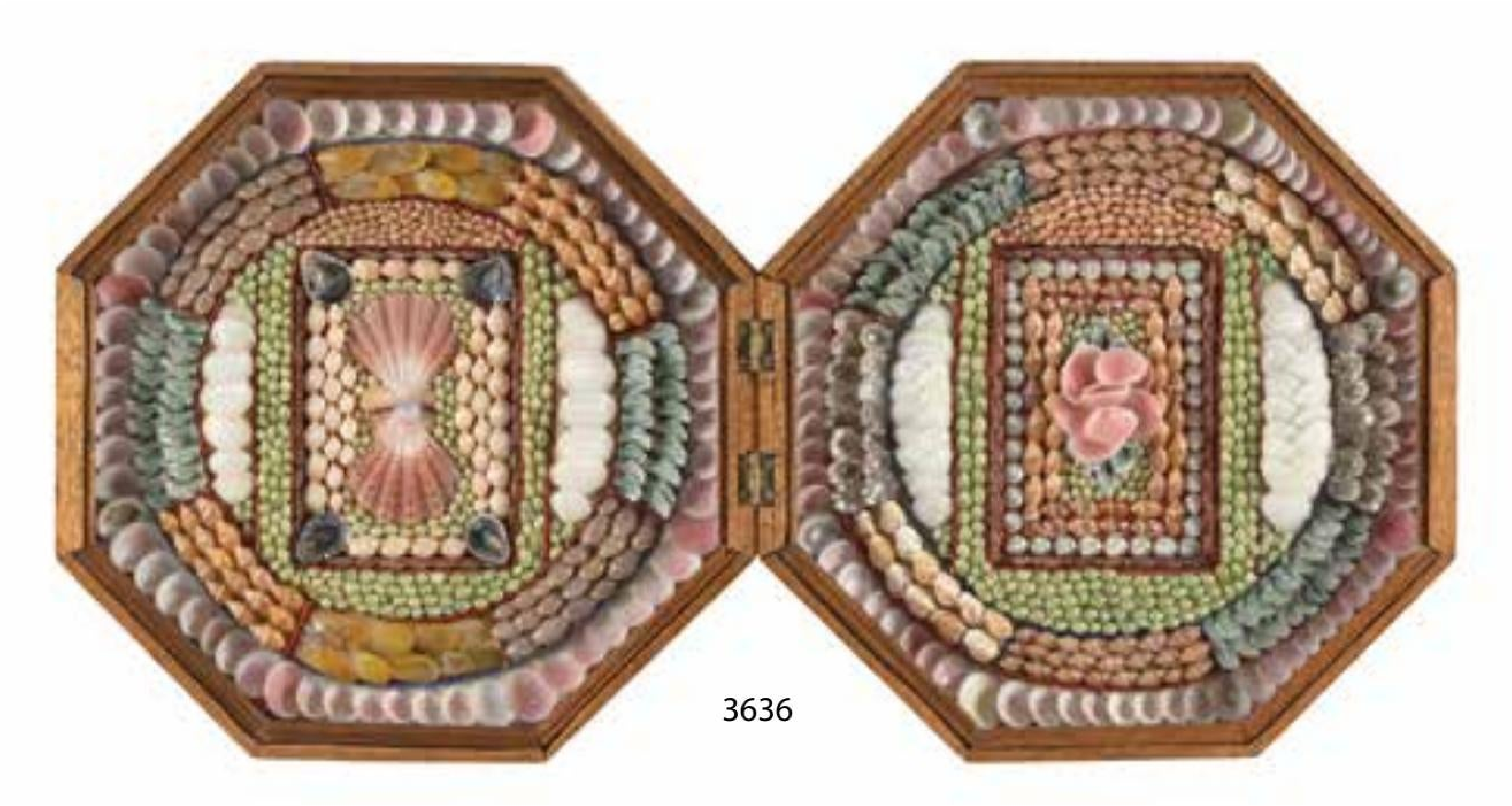
3634, *pair*



3635

3635. **SUNQUA**
China, active 1830-1870
Seven albums of watercolors on pith paper. Each album with a silk brocade cover and an applied “Sunqua” label to the inside of the front cover.
Volume 1: Nine views of seashells.
Volumes 2 and 3: Both with 11 views of fruit, some with butterflies and insects.
Volume 4: Various subjects. In poor condition.
Volume 5: Twelve portraits.
Volume 6: Twelve views of seashells.
Volume 7: Twelve views of birds and fish.
Images approx. 5.5” x 9.75”. Sheets 6.75” x 11” to the outside edge of blue silk borders. 2,500/3,500

Provenance:
Believed to have been brought back aboard a clipper ship. By descent in a New Hampshire family.

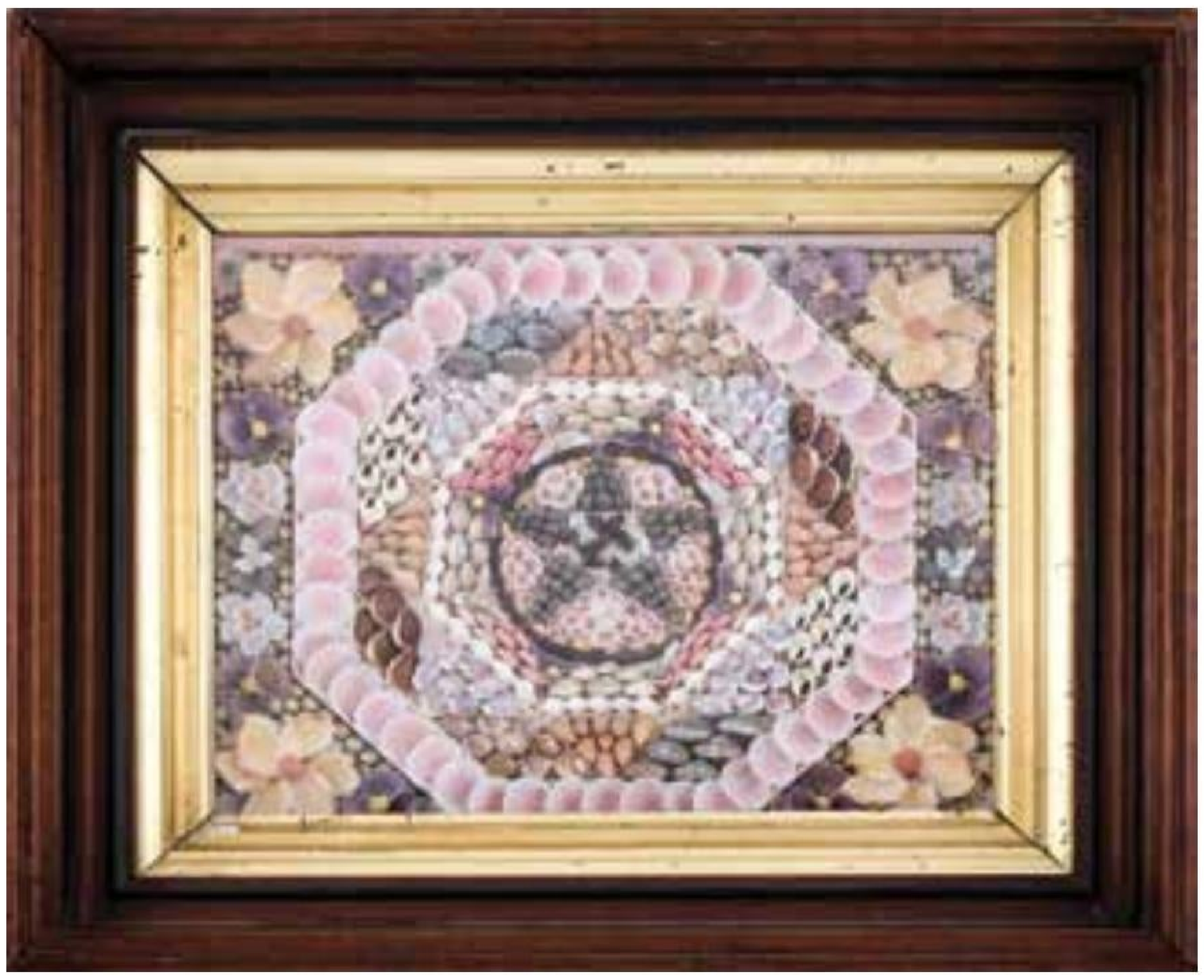


3636

3636. **DOUBLE SAILOR'S VALENTINE**
Barbados, Early 20th Century
Composed of multicolored shells, both sides with a floral design within rectangular and circular borders. Housed in a folding octagonal walnut case. Beautifully restored by Sandy Moran (Cape Cod, 1944-2020); retains documentation. Case 9.25" x 9.25".
3,000/5,000

3637. **UNUSUAL RECTANGULAR SAILOR'S VALENTINE**
Barbados, Late 19th/Early 20th Century
Composed of multicolored shells in geometric and floral designs. Housed in a wooden frame. Labels verso for the New Curiosity Shop, Barbados, and one marked "Silently from the Ocean Depths, Treasures Surface on the Shore, A Collage of Color and Shape There's Seashells for All to Adore". Framed 12.5" x 14.25". 2,000/4,000

Provenance:
Private Collection, Maine.



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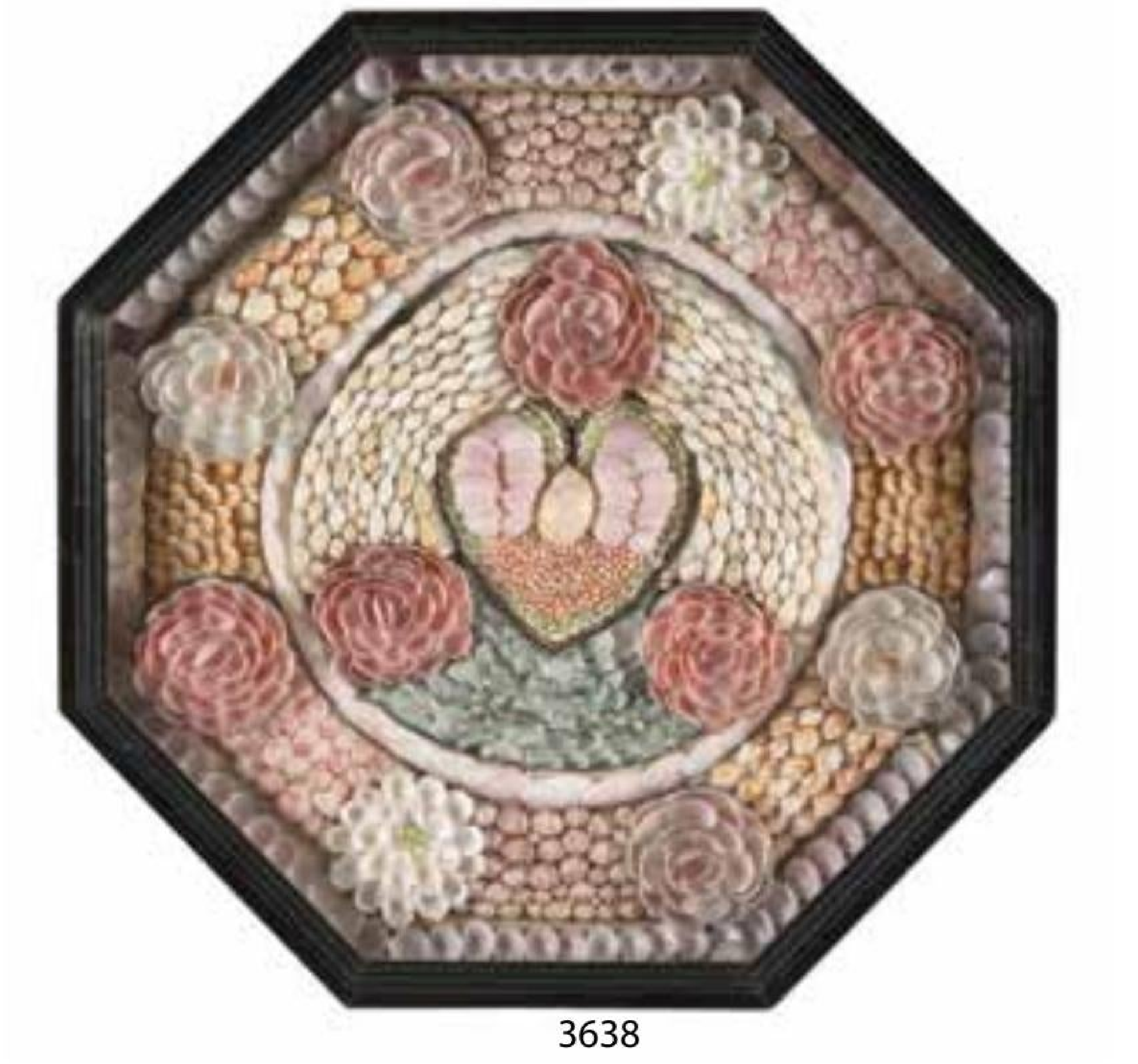


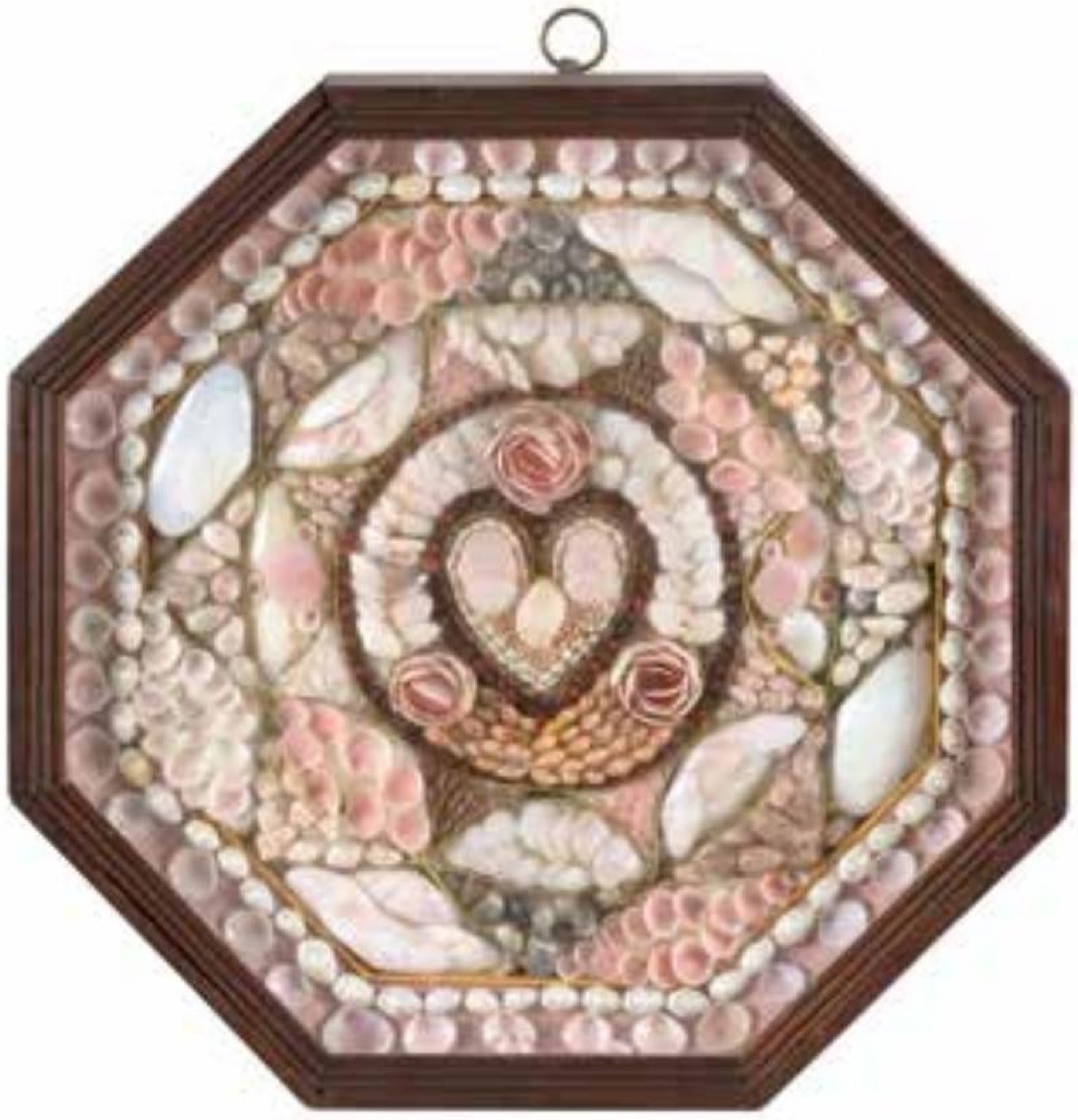
3638

3638. **LARGE SAILOR'S VALENTINE**
Barbados, Early 20th Century
Composed of multicolored shells in a heart and flower design. Housed in an octagonal ebonized case. Case 14" x 14".
1,800/2,500

Provenance:
Private Collection, Maine.

3639. **SAILOR'S VALENTINE**
19th Century
Composed of multicolored shells, with a design of a heart within an eight-pointed star. Housed in an octagonal case. Case 13.5" x 13.5".
2,000/3,000

Provenance:
Private Collection, Maine.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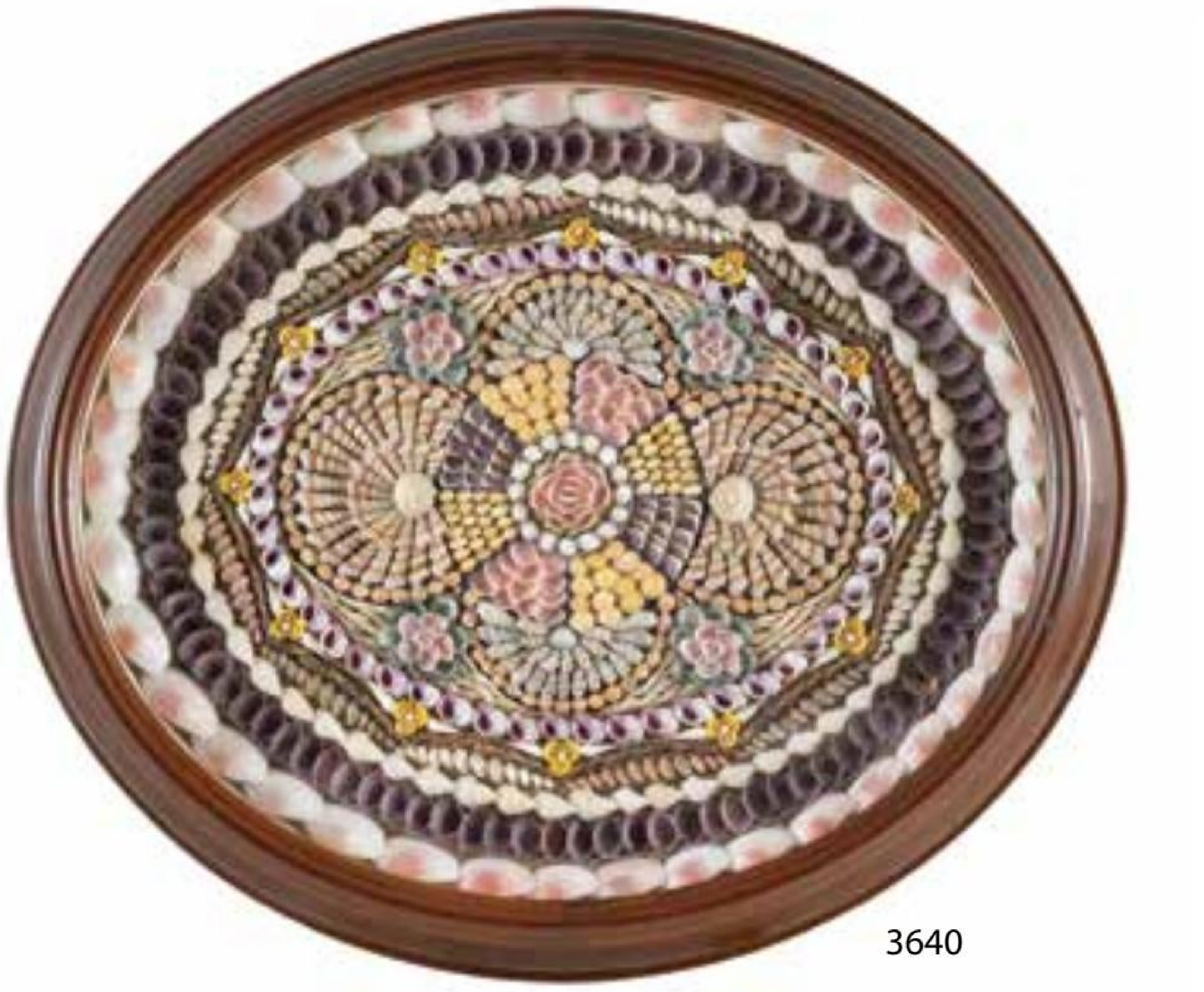
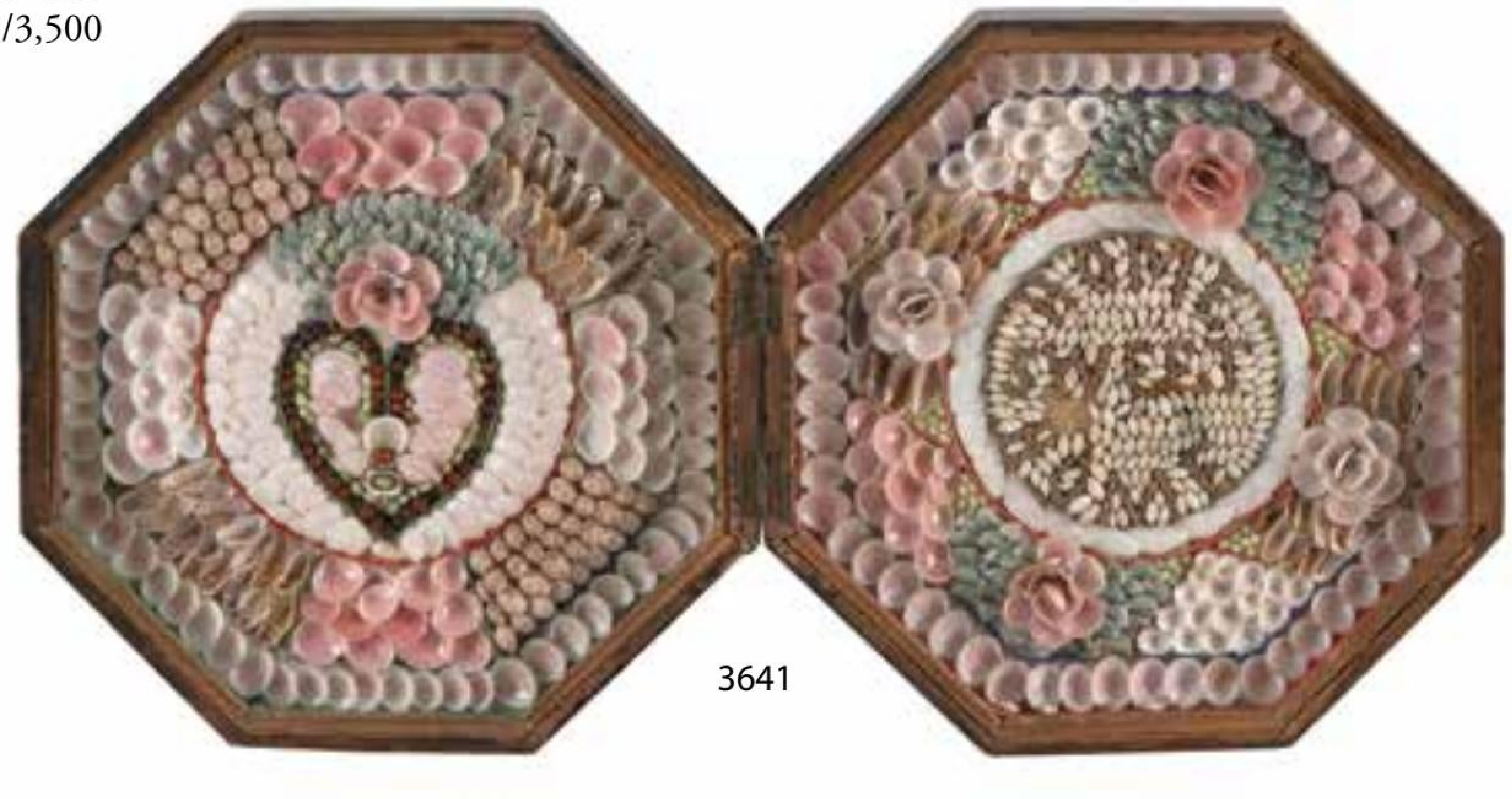
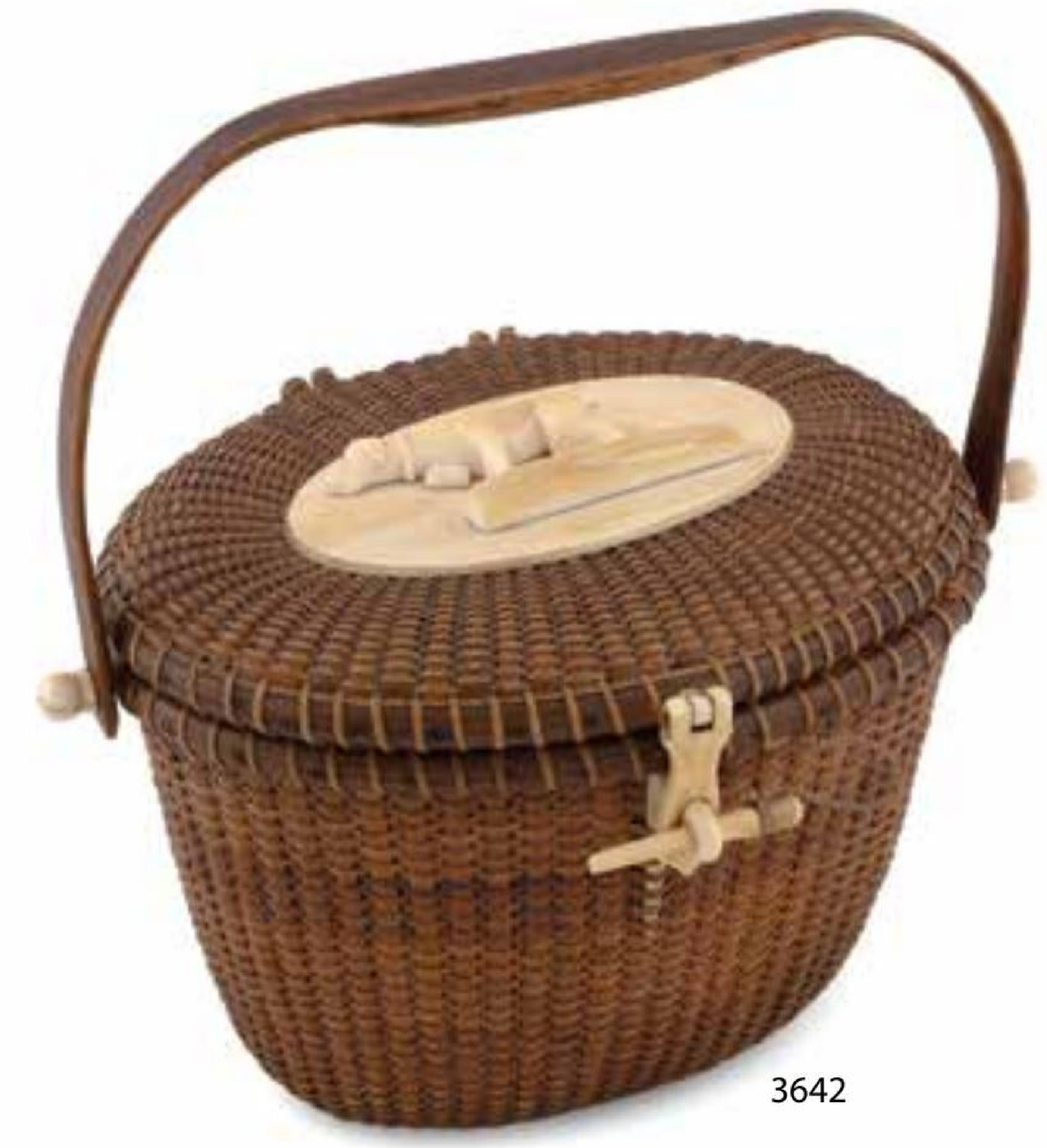

3640

3640. **SAILOR'S VALENTINE**
19th/20th Century
Composed of multicolored shells housed in a 19th Century deep walnut frame. Valentine approx. 16" x 19". Framed 20" x 23".
2,000/3,000

3641. **DOUBLE SAILOR'S VALENTINE**
Barbados, Early 20th Century
Composed of multicolored shells, one side with a heart and the other with "Home Sweet Home". Housed in an octagonal folding wooden case. Case 9" x 9".
2,500/3,500

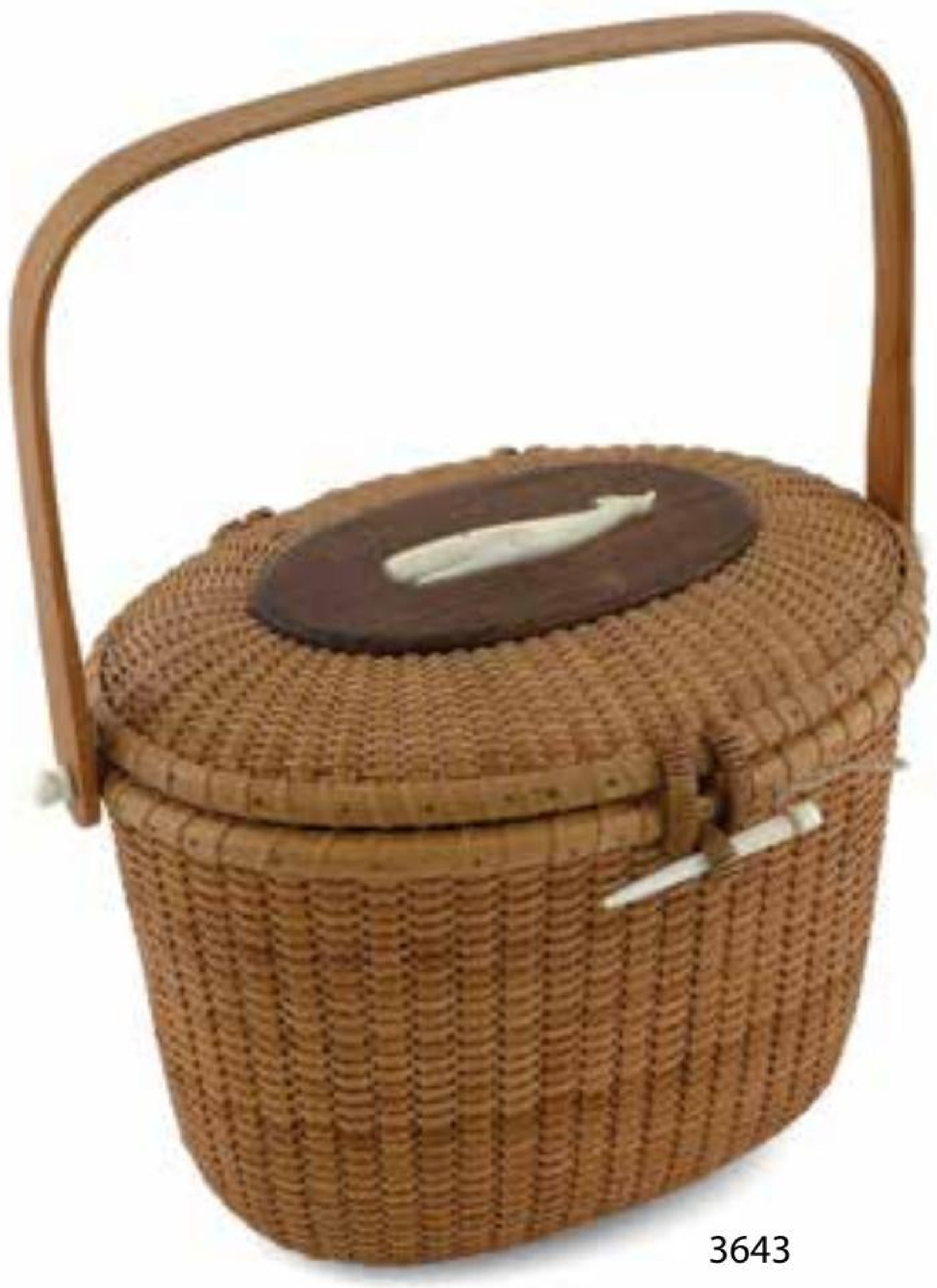
Provenance:
Private Collection, Maine.


3641



3642

3642. **JOSÉ FORMOSO REYES NANTUCKET BASKET "FRIENDSHIP" PURSE WITH CHARLIE SAYLE CARVING**
Nantucket, Massachusetts, 1902-1980
Oval, with a swing handle. Lid mounted with a Charlie Sayle carving of a pointer, signed and dated "CF Sayle 1970". Basket signed and dated on underside "Made in Nantucket Jose Formoso Reyes 1970". Height 7.25". Length 10.5". 4,000/6,000

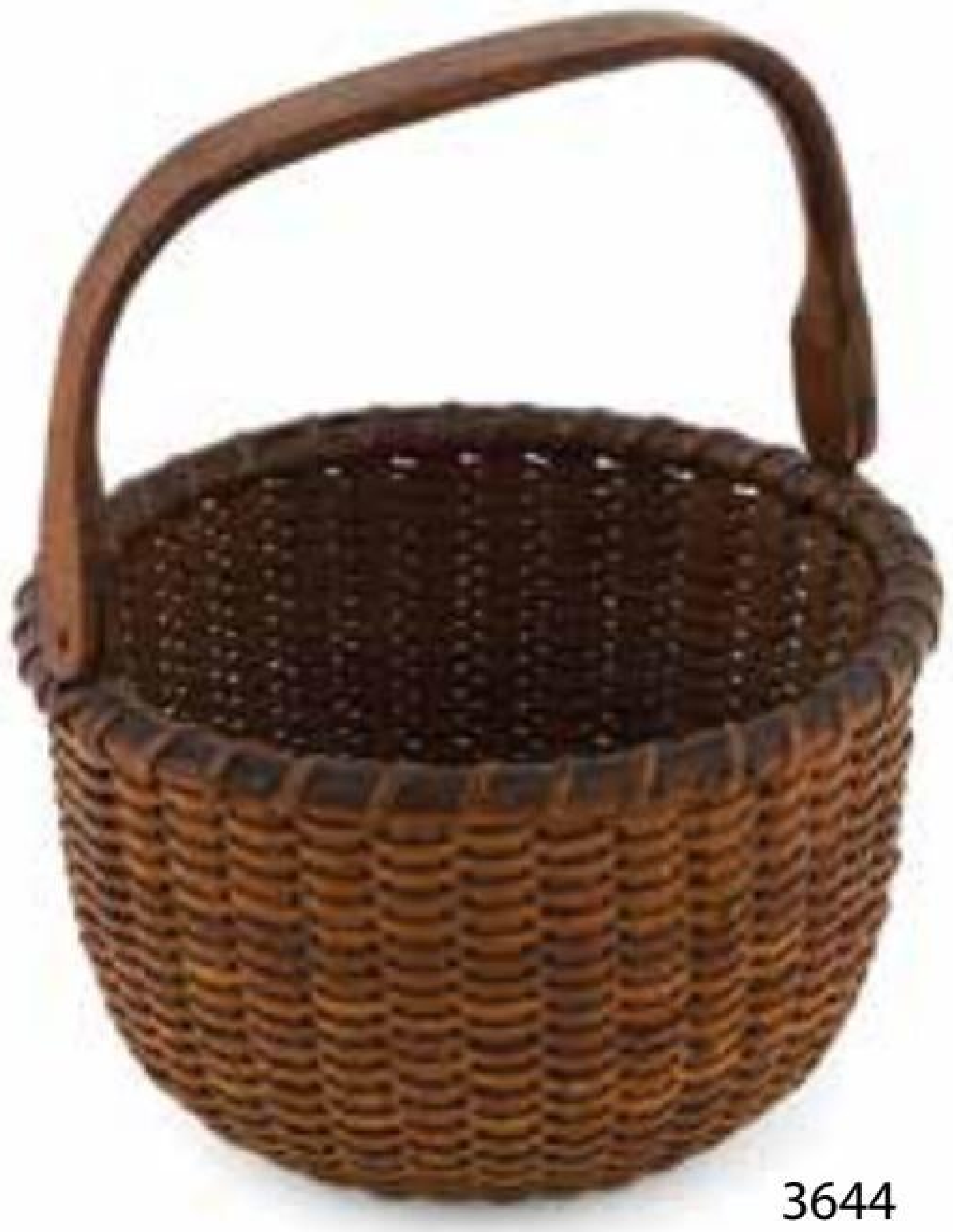


3643

3643. **SHERWIN P. BOYER NANTUCKET BASKET PURSE WITH CHARLIE SAYLE CARVING**
Nantucket, Massachusetts, 1907-1964
Oval, with a swing handle. Lid mounted with a Charlie Sayle carving of a sperm whale, possibly minutely signed on whale's right fluke. Engraved "LBS" on inside of lid. Underside with Boyer's round maker's stamp and paper label "I was made On Nantucket Island I am strong and stout Don't lose or burn me I'll never wear out Made by S.P. Boyer". Height 8". 2,000/2,500

Charlie Sayle is credited with first suggesting that carvings be added to the lids of friendship baskets.

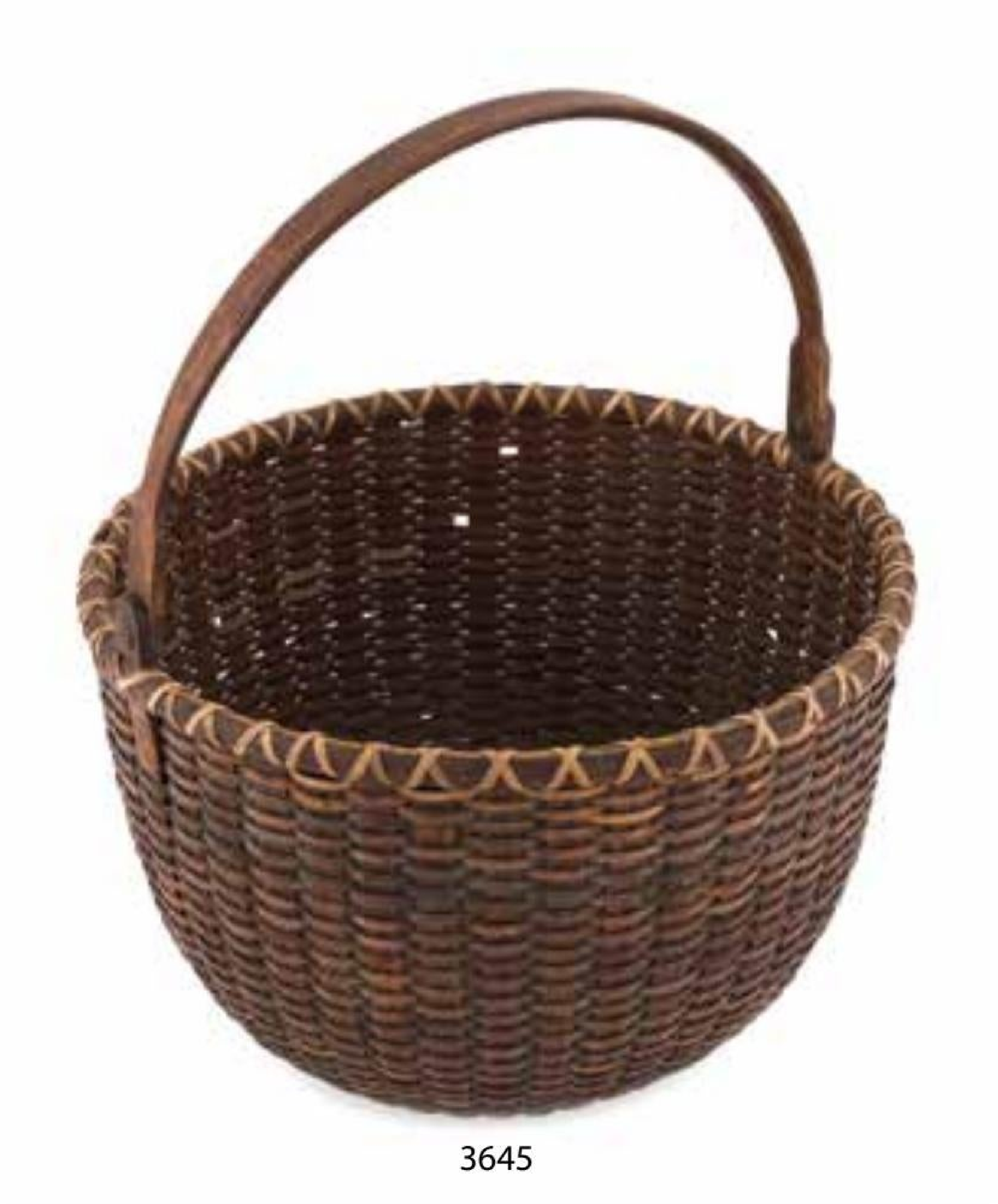
Sherwin Boyer (1907-1964) made his Nantucket baskets in a little shop on Federal Street. He was a contemporary of basketmakers Jose Reyes and Steven Gibbs.



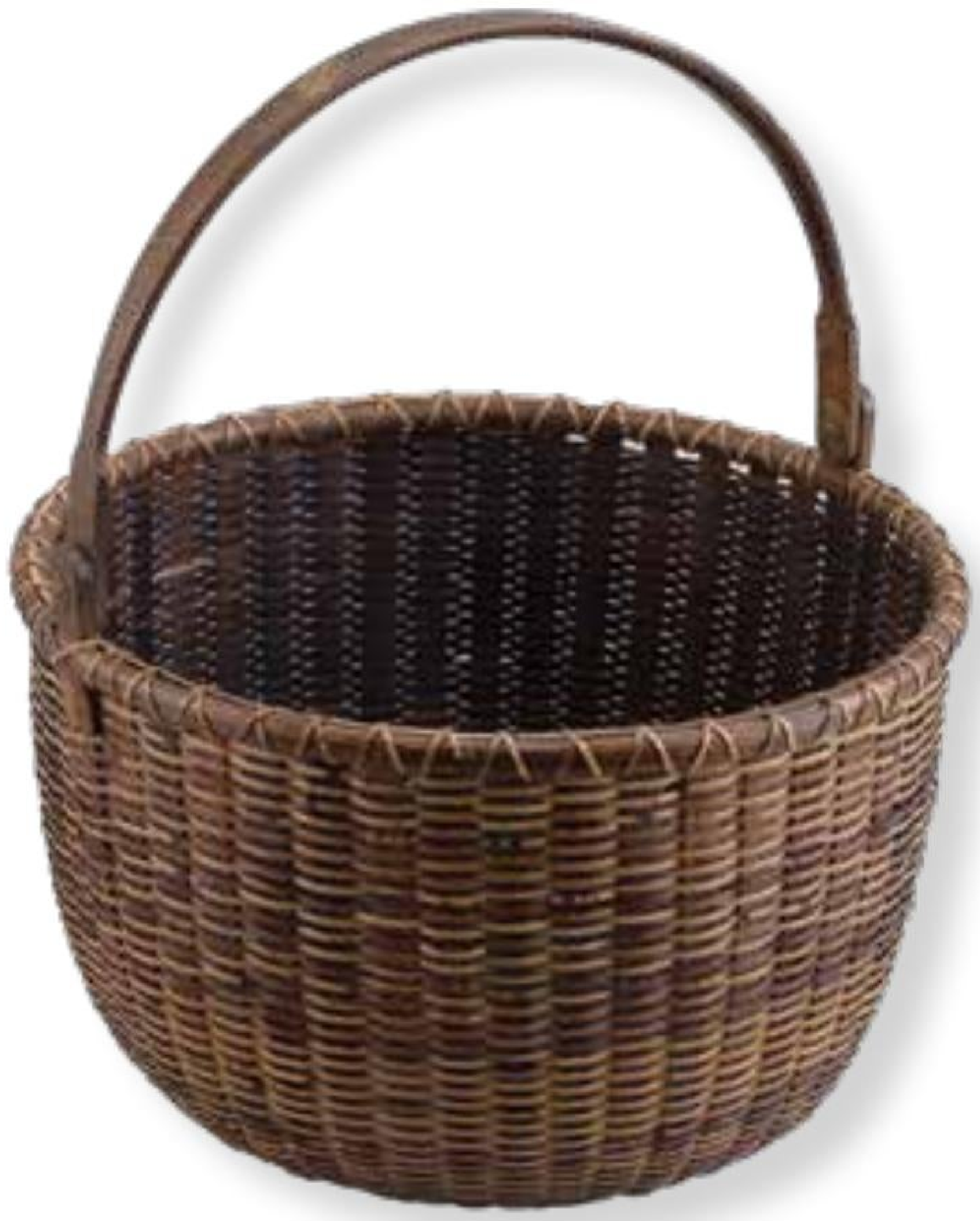
3644

3644. **SHERWIN P. BOYER NANTUCKET BASKET**
Nantucket, Massachusetts, 1907-1964
Round, with a swing handle. Interior of base plate with incised concentric rings. Paper label on underside "I was made On Nantucket Island I am strong and stout Don't lose or burn me I'll never wear out Made by S.P. Boyer". Rich patina. Basket height 3.25". Diameter 5.25". 800/1,200

3645. **LARGE NANTUCKET BASKET**
Late 19th/Early 20th Century
Round, with a swing handle. Long wooden ear projects above the rim. Unmarked. Height to rim 8.25". Diameter 12.5".
400/600



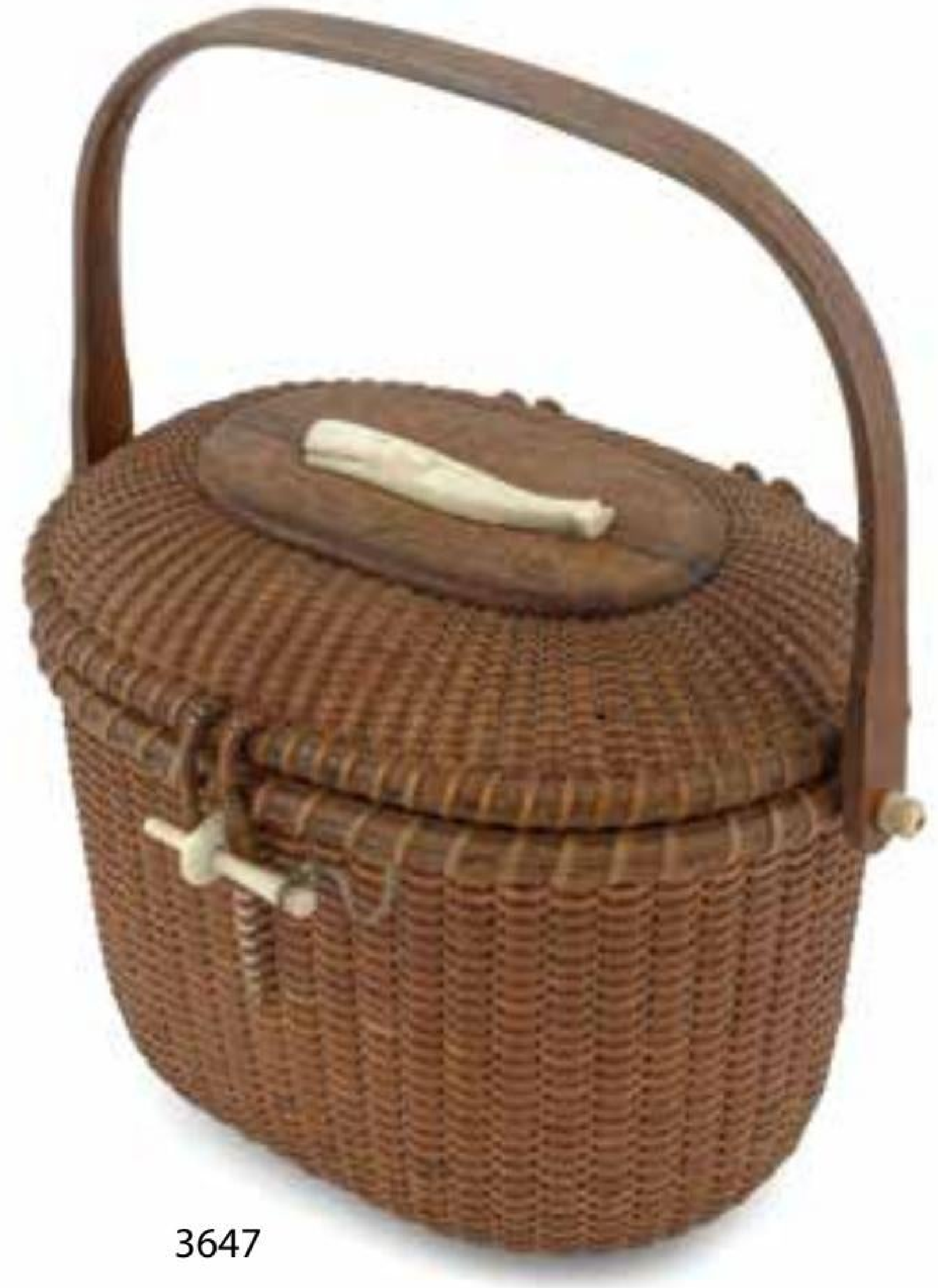
3645



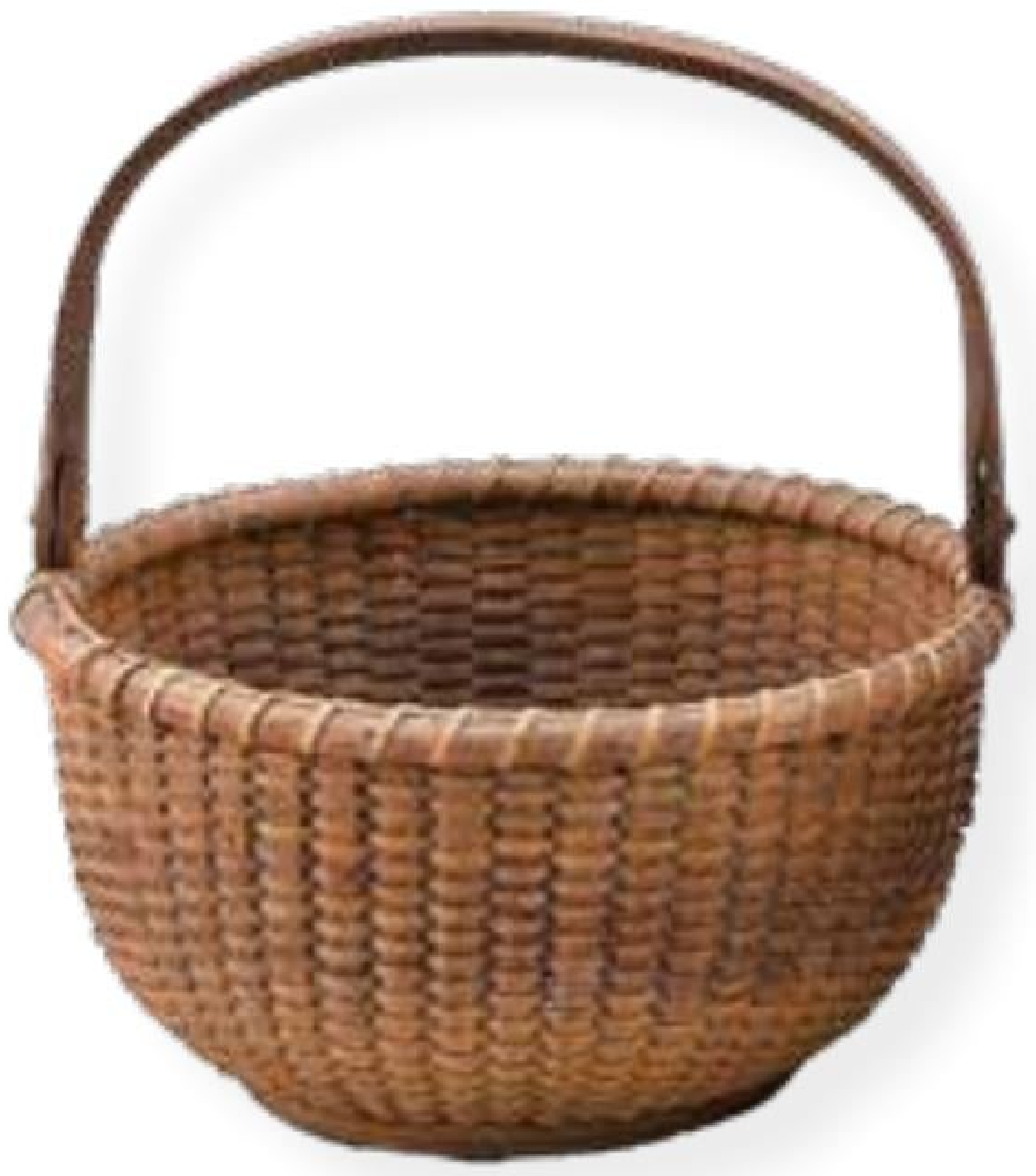
3646

3646. **NANTUCKET BASKET**
19th Century
Round, with a sturdy swing handle. Wooden ears project above the rim. Pine base plate. Unmarked. Height to rim 8.5". Diameter 13.25". 800/1,200

3647. **STANLEY M. ROOP NANTUCKET BASKET PURSE**
Nantucket, Massachusetts, 20th Century
Lid mounted with a carving of a sperm whale. Signed and dated on underside "Nantucket, Mass. 1969 Stanley M. Roop". Height 8.5". 1,000/1,500



3647

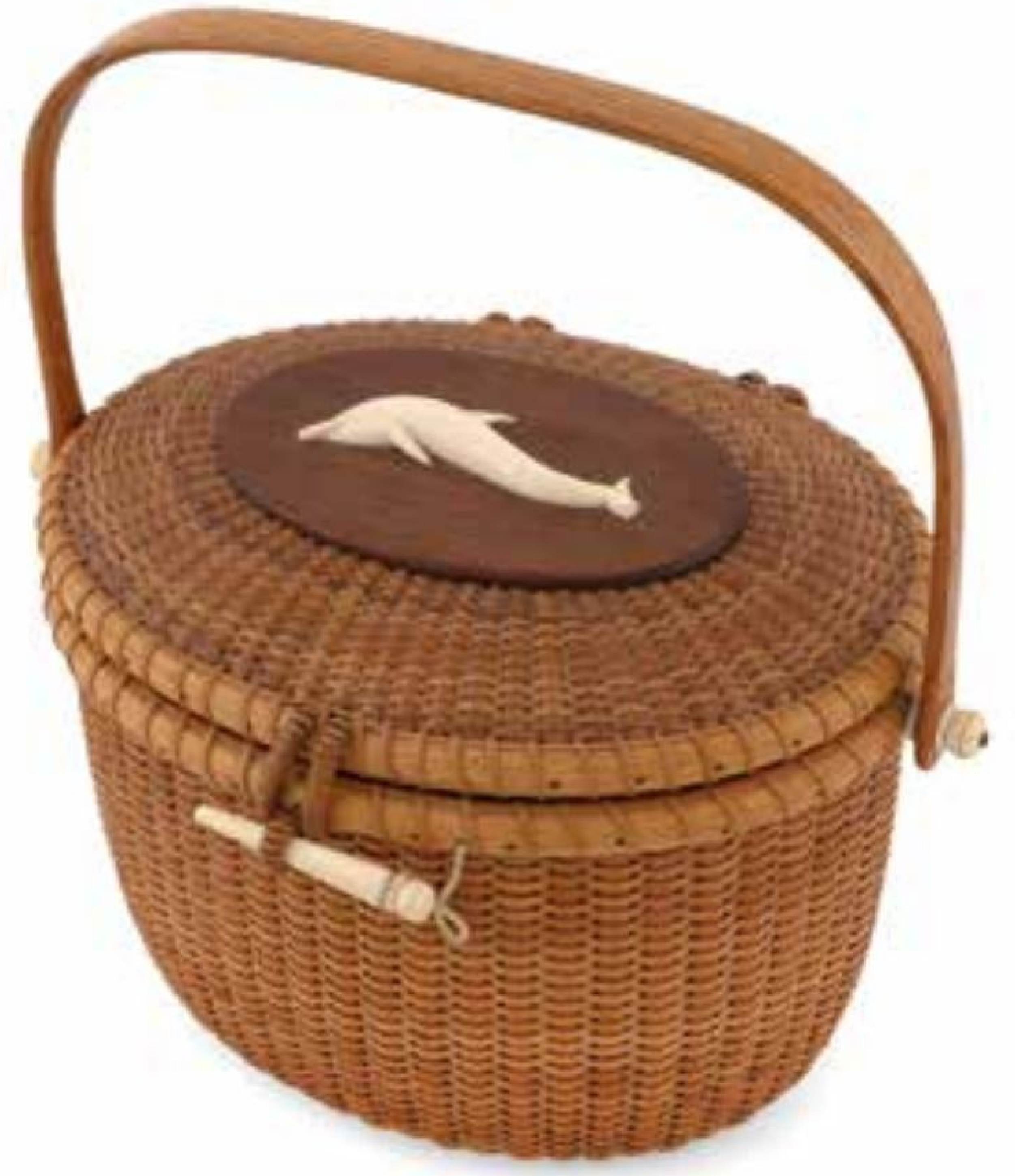


3648

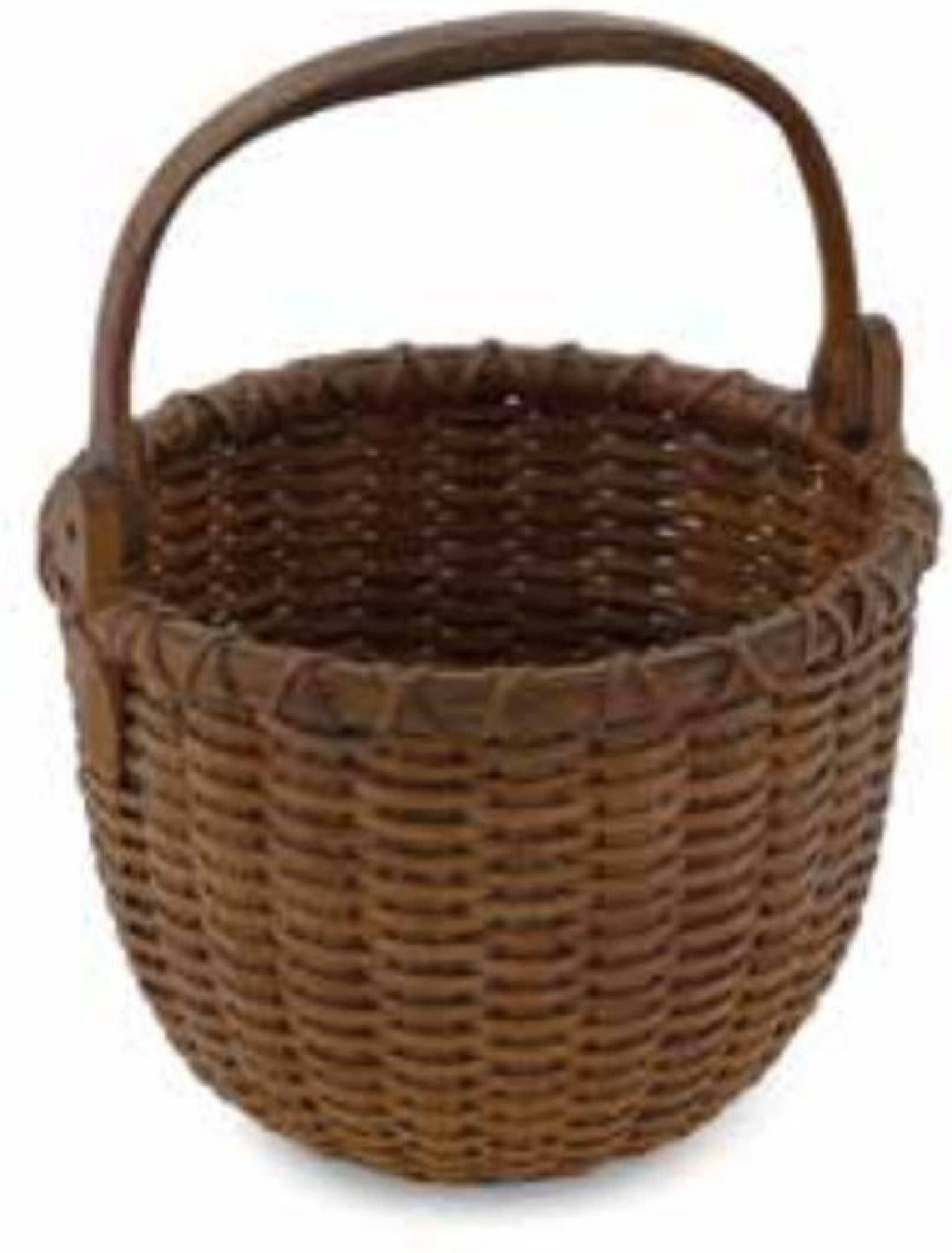
3648. **WILLIAM D. APPLETON NANTUCKET LIGHTSHIP BASKET**
Nantucket, Massachusetts, Late 19th/Early 20th Century
Round, with a swing handle. As typical in Appleton baskets, the inner part of handle where it meets the rim is carved into an elongated, pointed teardrop, and the outer part is chamfered. Base inscribed with four concentric circles, spaced in a bull's-eye pattern. Printed label on underside "Lightship Basket Made by William D. Appleton, Nantucket, Mass.". Dark patina. Basket height 3". Diameter 6.5". 800/1,200

William "Billy" D. Appleton (1851-1918) served on at least one whaling voyage, aboard the *Martha Wrightington* of Nantucket, before becoming a crewman aboard the New South Shoal lightship, where he began weaving baskets. Continuing to produce baskets even after his lightship post ended, he made his last one sometime around 1910.

3649. **BILL AND JUDY SAYLE NANTUCKET BASKET PURSE**
Nantucket, Massachusetts, 20th Century
Lid mounted with a carving of a porpoise. Signed and dated on underside "W +J Sayle 1978". Complete with bill of sale from Four Winds Craft Guild Antique Shop, Nantucket. Height to rim 7.75". 2,000/3,000



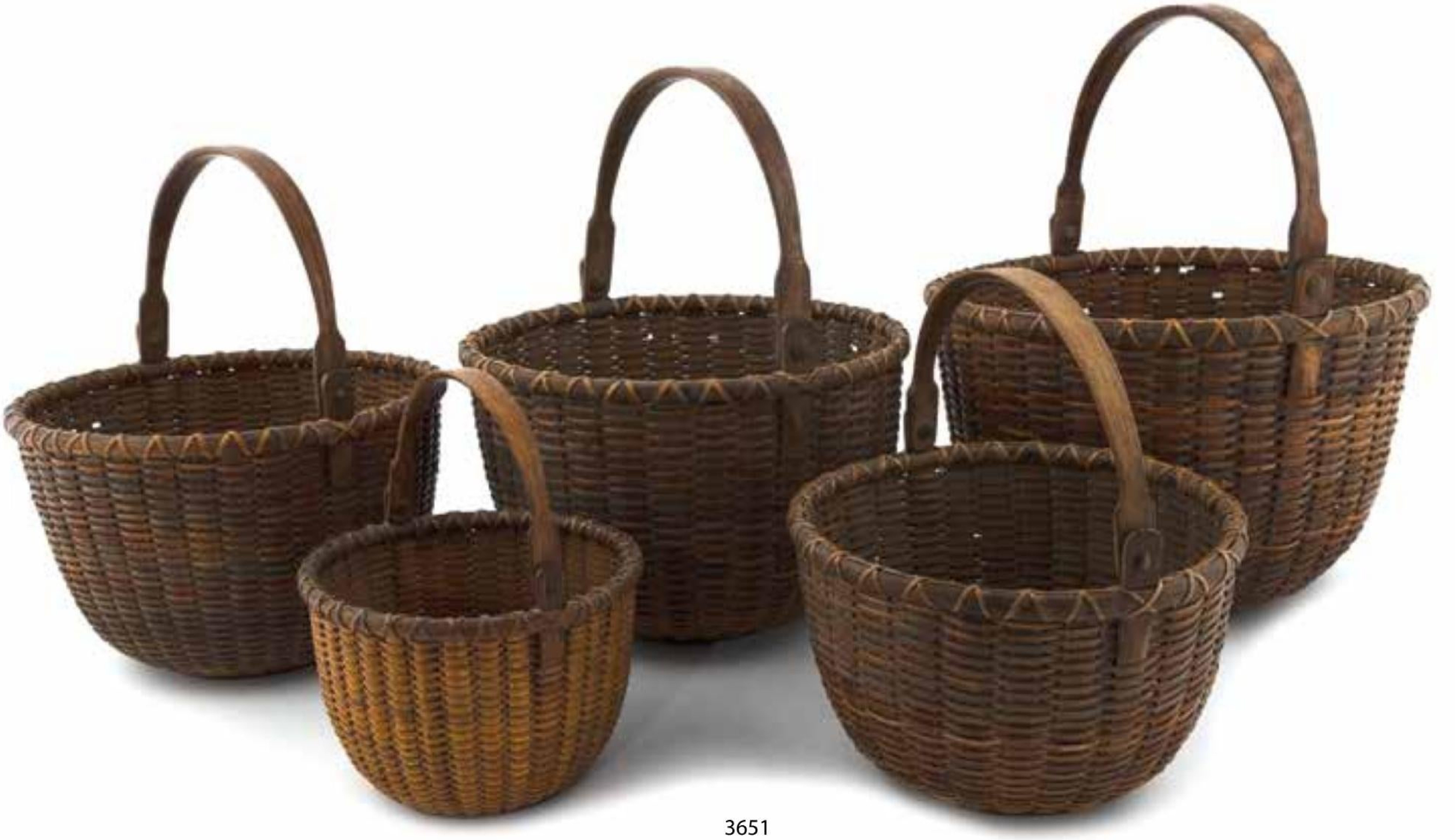
3649



3650

3650. **SMALL NANTUCKET BASKET**
Late 19th/Early 20th Century
Round, with a swing handle. Long pointed wooden ears. Warm patina. Unmarked. Height to rim 3.5". Diameter 4.75". 400/600

3651. **NEST OF FIVE NANTUCKET BASKETS**
Late 19th/Early 20th Century
Round, with swing handles. Long wooden ears extend almost the full depth of the basket. Base plates probably maple. One branded in block lettering on underside "William J. Rotch" and another inscribed twice in ink on handle "M.E. Rotch". Deep patina. Heights to rim from 4.25" to 7.75". Diameters from 6" to 11.5".
4,000/6,000



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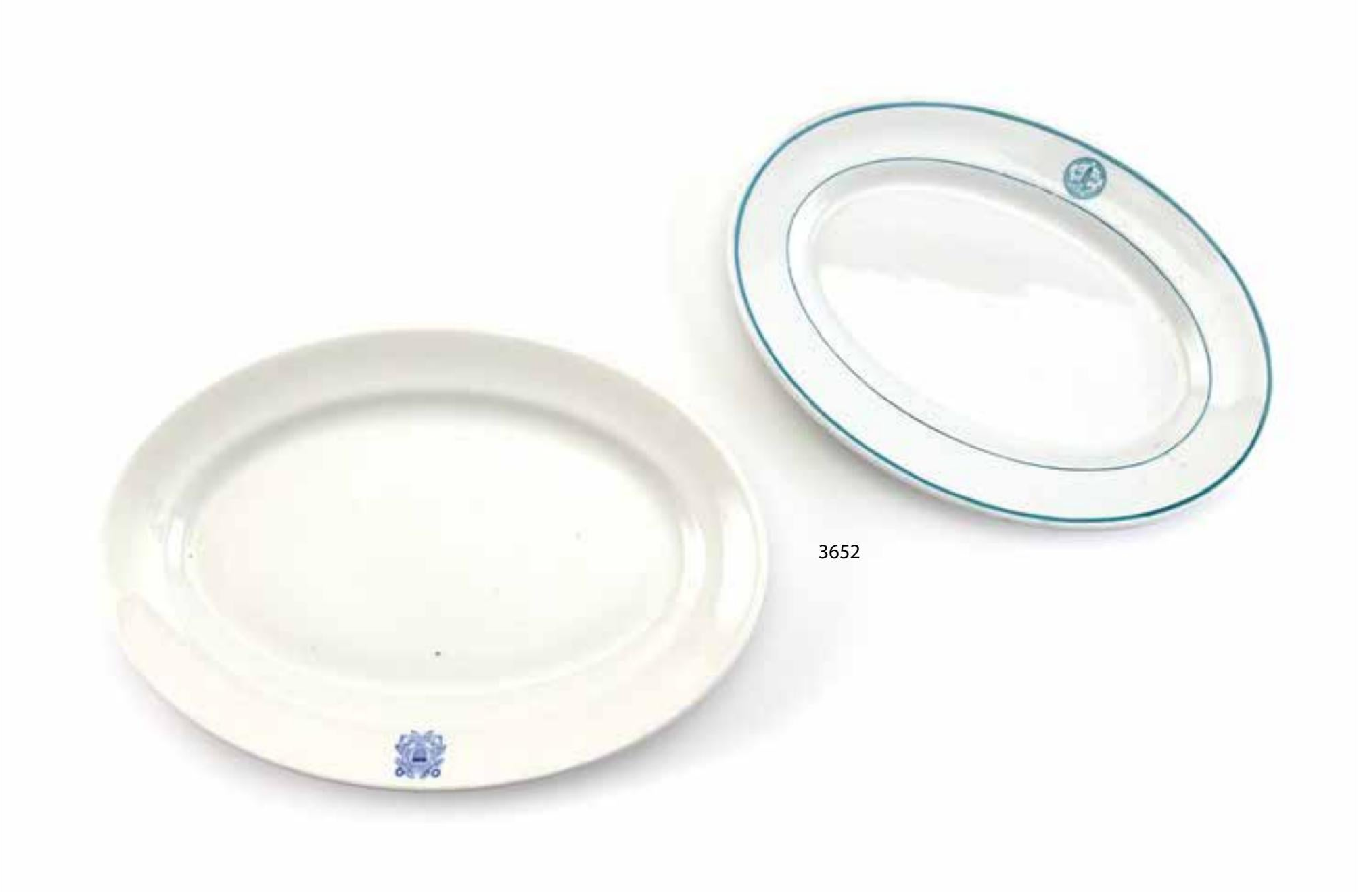

3652

3652. **A UNITED STATES LIGHT HOUSE SERVICE PLATTER**
Circa 1935
Together with a United States Coast Guard platter. Marked for Bailey-Walker and Jackson China. Lengths 11.5" and 14".
500/700

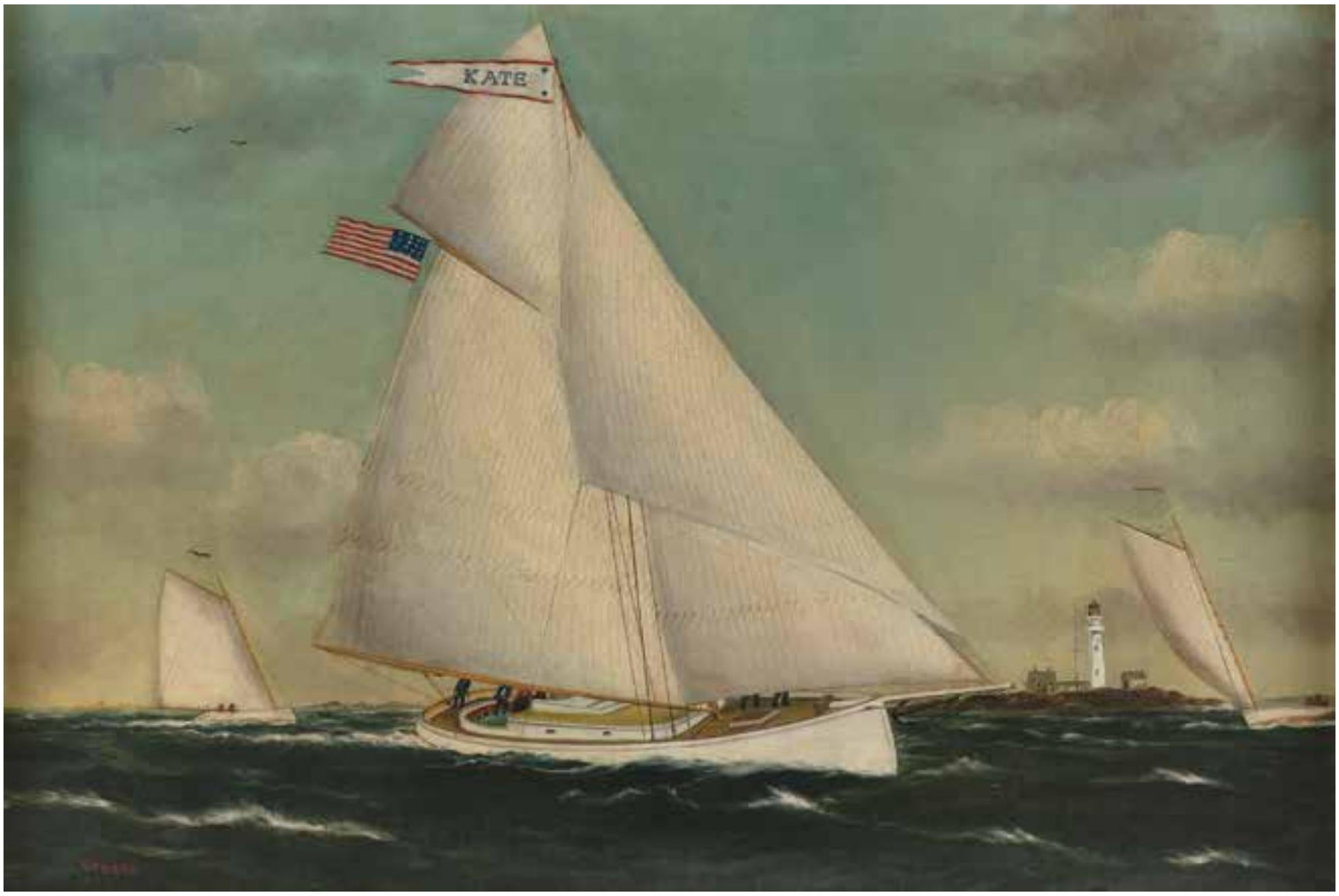
3653. **"GAY HEAD LIGHT" GLASS AND SAND PAPERWEIGHT**
Early 20th Century
Molded glass model of the lighthouse filled with sand and clay from Gayhead Cliffs. Rare item; we've seen only one other example. Height 6". 200/300

3654. **CAST METAL LIGHTHOUSE-FORM LAMP**
20th Century
Unmarked. Height 7.5". 400/700

3655. **PAIR OF ROSTAND BRONZE LIGHTHOUSE-FORM ANDIRONS**
Milford, Connecticut, Early 20th Century
Rockery bases. Heights 19". 800/1,200

3656. **LIGHTHOUSE-FORM LAMP**
20th Century
Rockery base. Height 14.5". 600/900

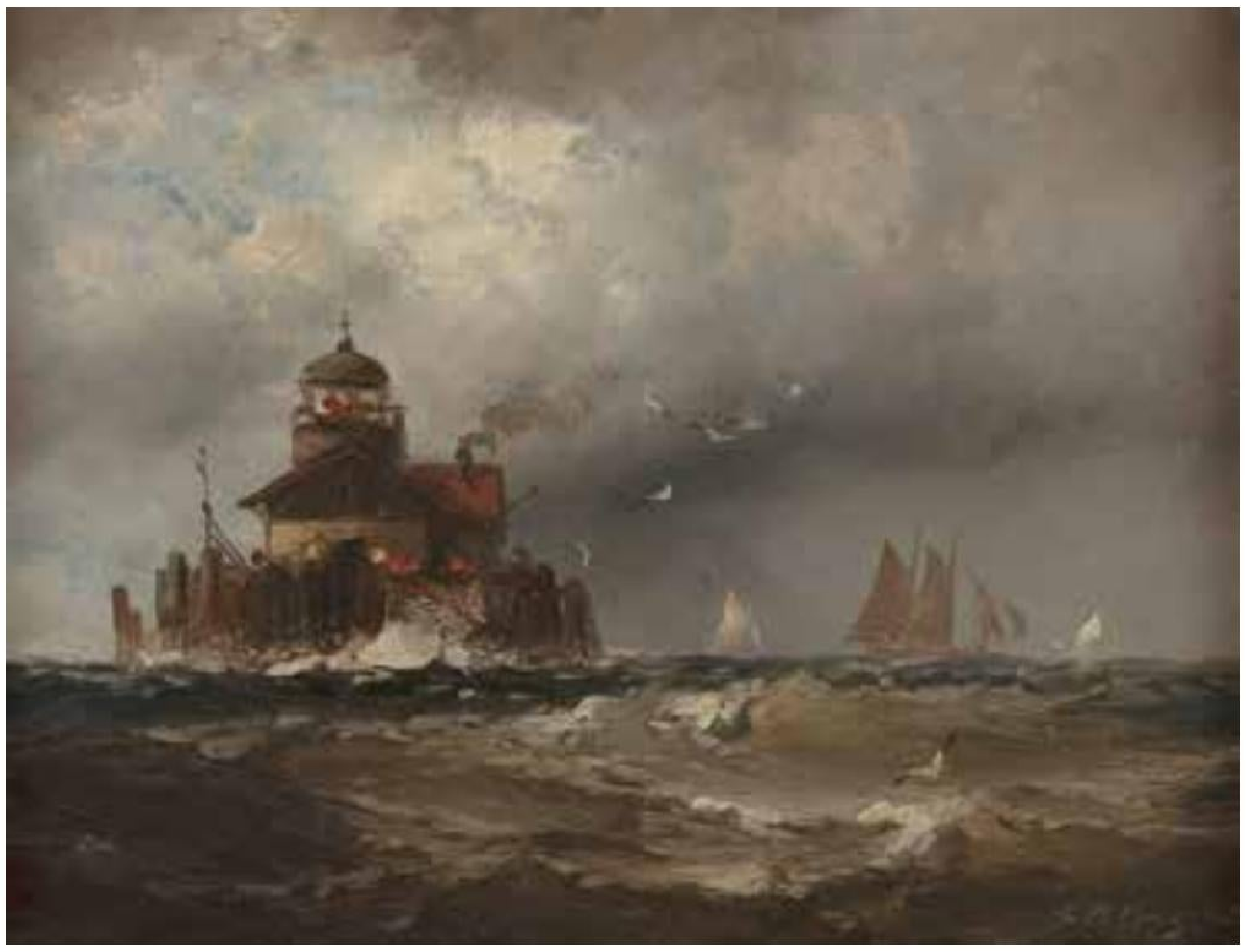
3657. **BRASS LIGHTBOAT BINNACLE**
Late 19th Century
Handwrought handle attached to top. Houses a gimbaled compass. Height 10". 200/300



3658

3658. **WILLIAM PIERCE STUBBS**
Maine/Massachusetts, 1842-1909
The catboat *Kate* off a lighthouse. Signed lower left "Stubbs". An extremely rare depiction of a catboat by the artist; the only other known work by Stubbs that depicts a catboat was sold at Eldred's, July 30, 1998, Lot #485. Oil on canvas, 20" x 30". Framed 24.5" x 34.5". 8,000/12,000

Provenance:
A Massachusetts estate.



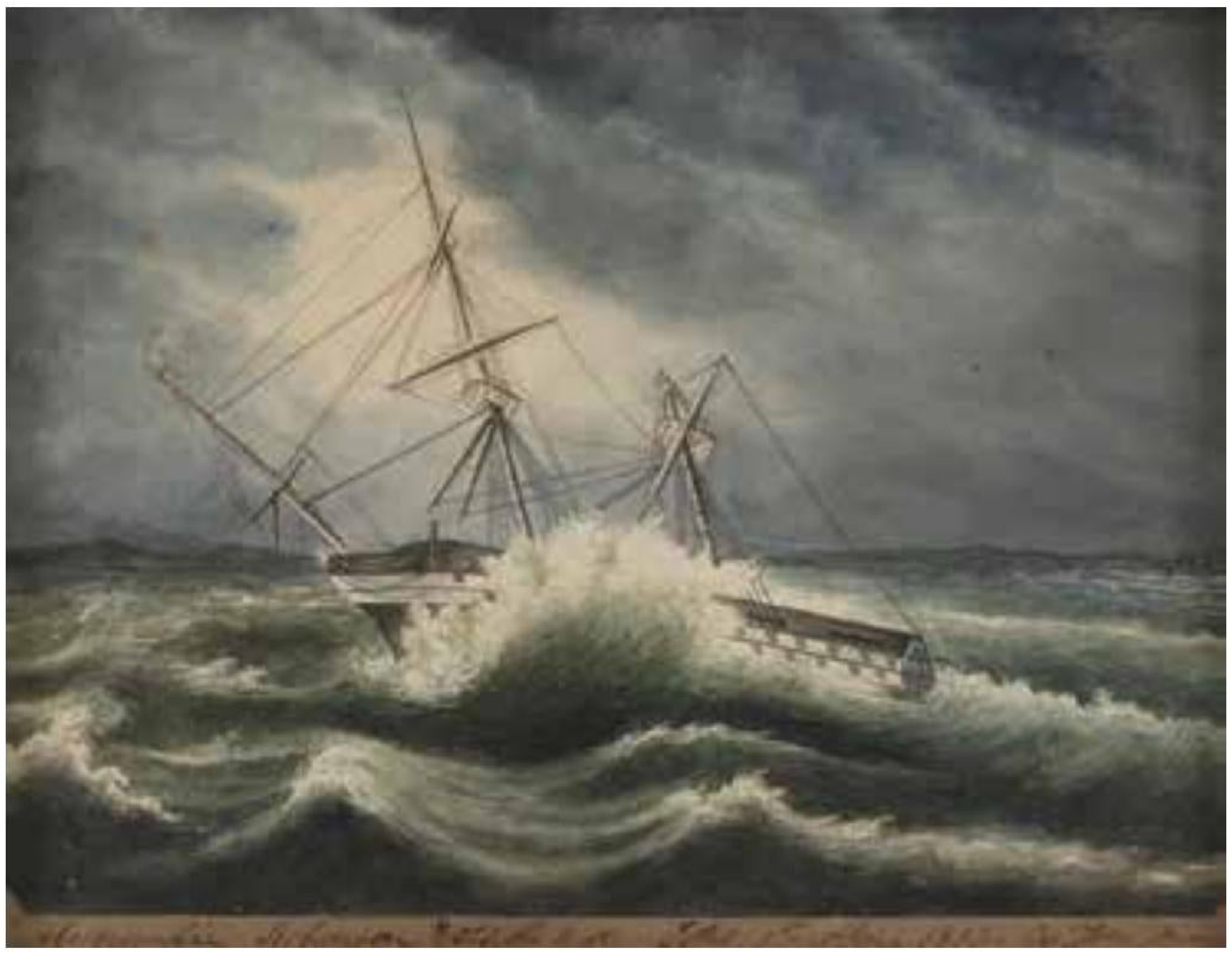
3659

3659. **FRANKLIN DULLIN BRISCOE**
Pennsylvania/Maryland, 1844-1903
Seascape with an island lighthouse. Signed lower left "F.D. Briscoe". Oil on board, 10.5" x 13.5". Framed 19" x 22". 1,500/2,500

Provenance:
Richard A. Bourne Company, Hyannis, Massachusetts, 1980s.
A Cape Cod estate.

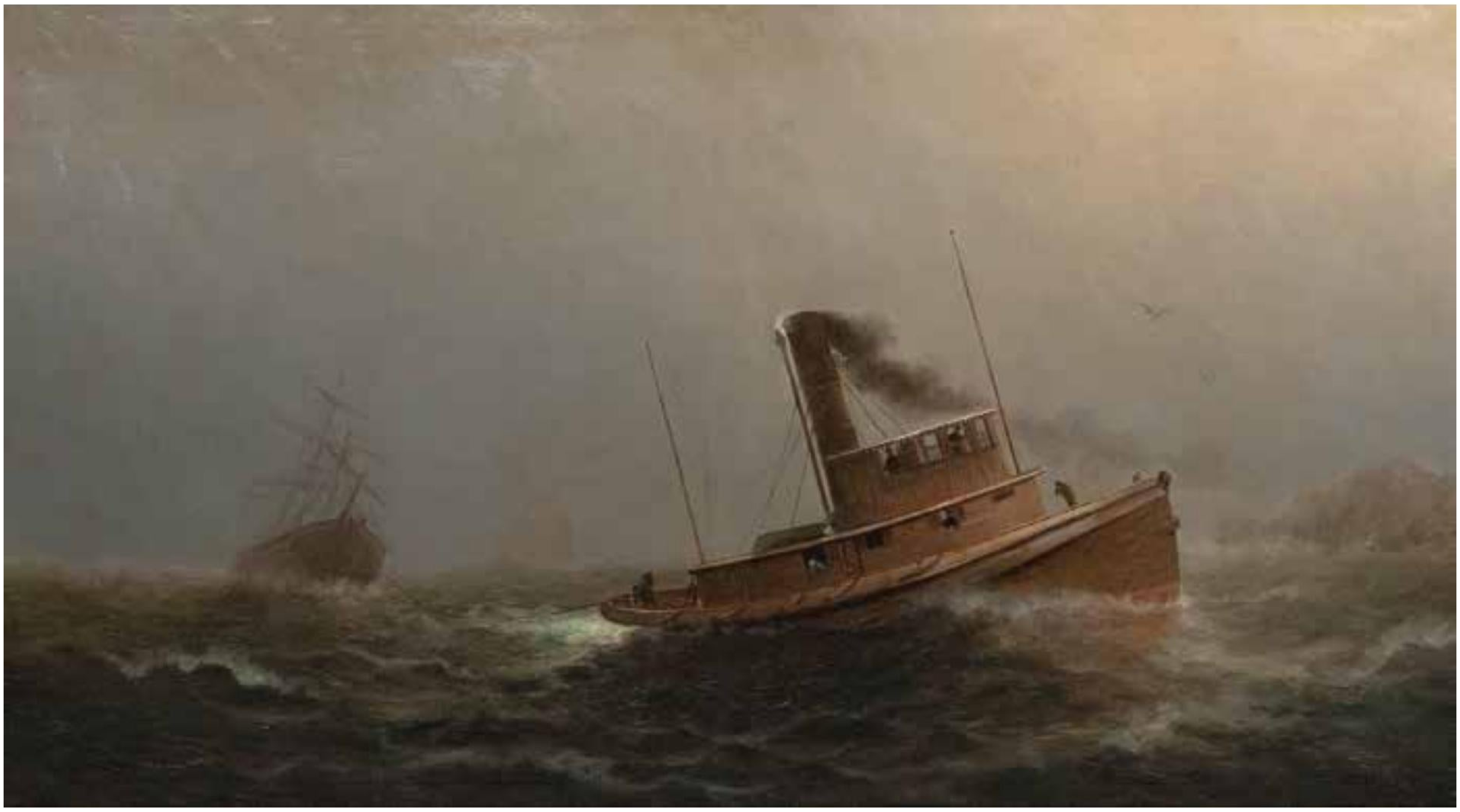
3660. **WATERCOLOR OF THE BRITISH SHIP *ABERCROMBIE ROBINSON* IN DISTRESS**
"*Abercrombie Robinson* Off the Western Isles 1st April 1833. Capt. John Innes" inscribed in ink along lower margin. Another three-masted ship in the far distance. Unsigned. 8.5" x 10.75" sight. Framed 10" x 12.5". 750/950

Provenance:
Skinner, Inc., Massachusetts: American Furniture & Decorative Arts, Sale 2128, February 24, 2002, Lot #111.



3660

Based on the ship's history, the *Abercrombie Robinson* was returning from Bombay and China in 1833. She was built by Wigram's Green and Blackwell and launched November 12, 1825, 133'4" in length, 32'3" in breadth and 17'2" in depth. She was chartered by the East India Co. for four voyages between 1825 and 1831, was sold in 1834 to Palmers & McKillop for 8,000 pounds, and then sold in 1842 to Joseph Somes, London, and hired out as a transport. In August that year she was carrying a battalion of the 91st regiment when she ran aground in Cape Town. She was broken up after being damaged by stranding in 1843.

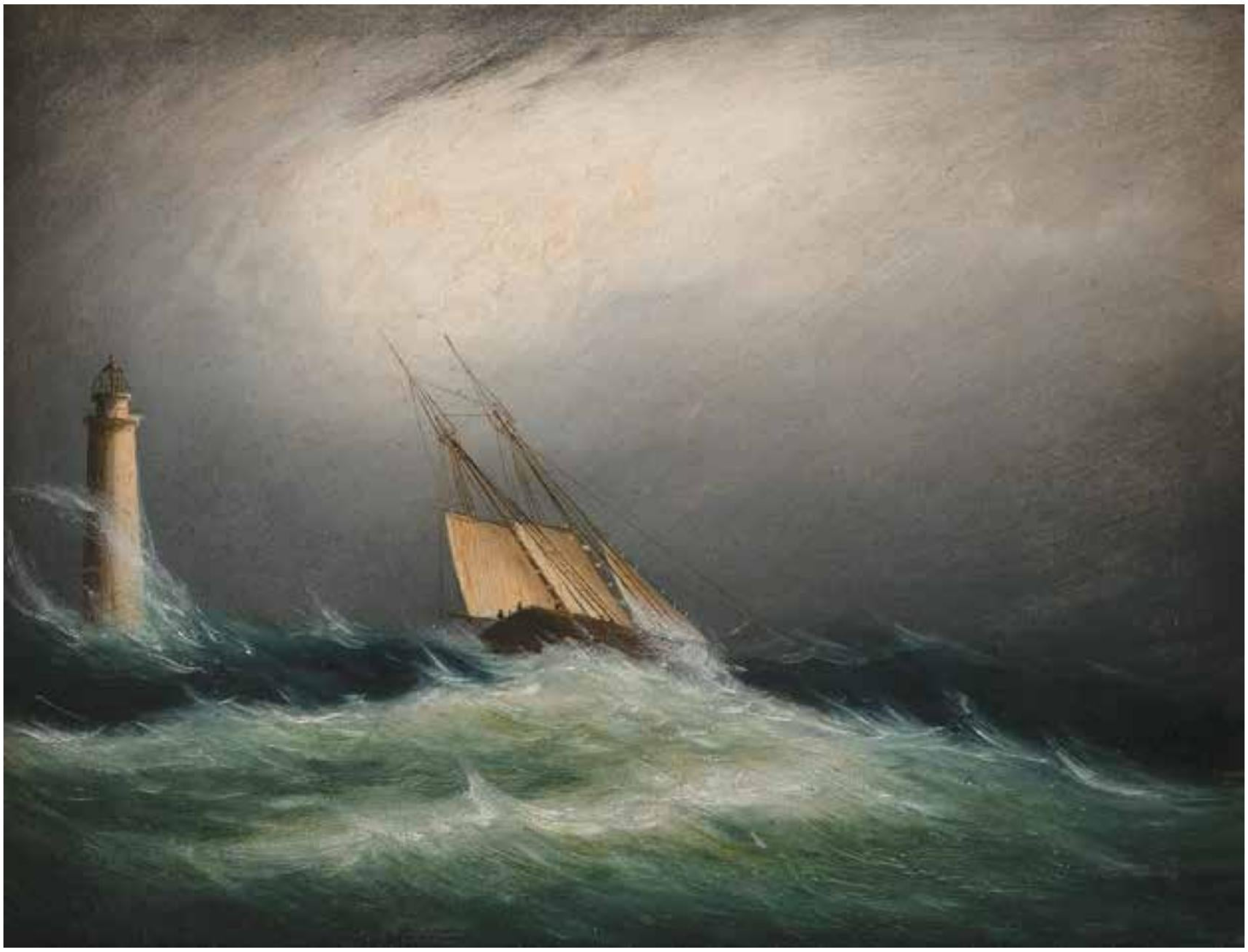


3661

3661. **WESLEY ELBRIDGE WEBBER**
Massachusetts/California/Maine, 1841-1914
Tugboat towing a stranded vessel. Signed lower right “W. Webber”.
Oil on canvas, 29” x 48”. Framed 43.5” x 63.5”.6,000/9,000

CLEMENT DREW

Massachusetts, 1806-1889



3662

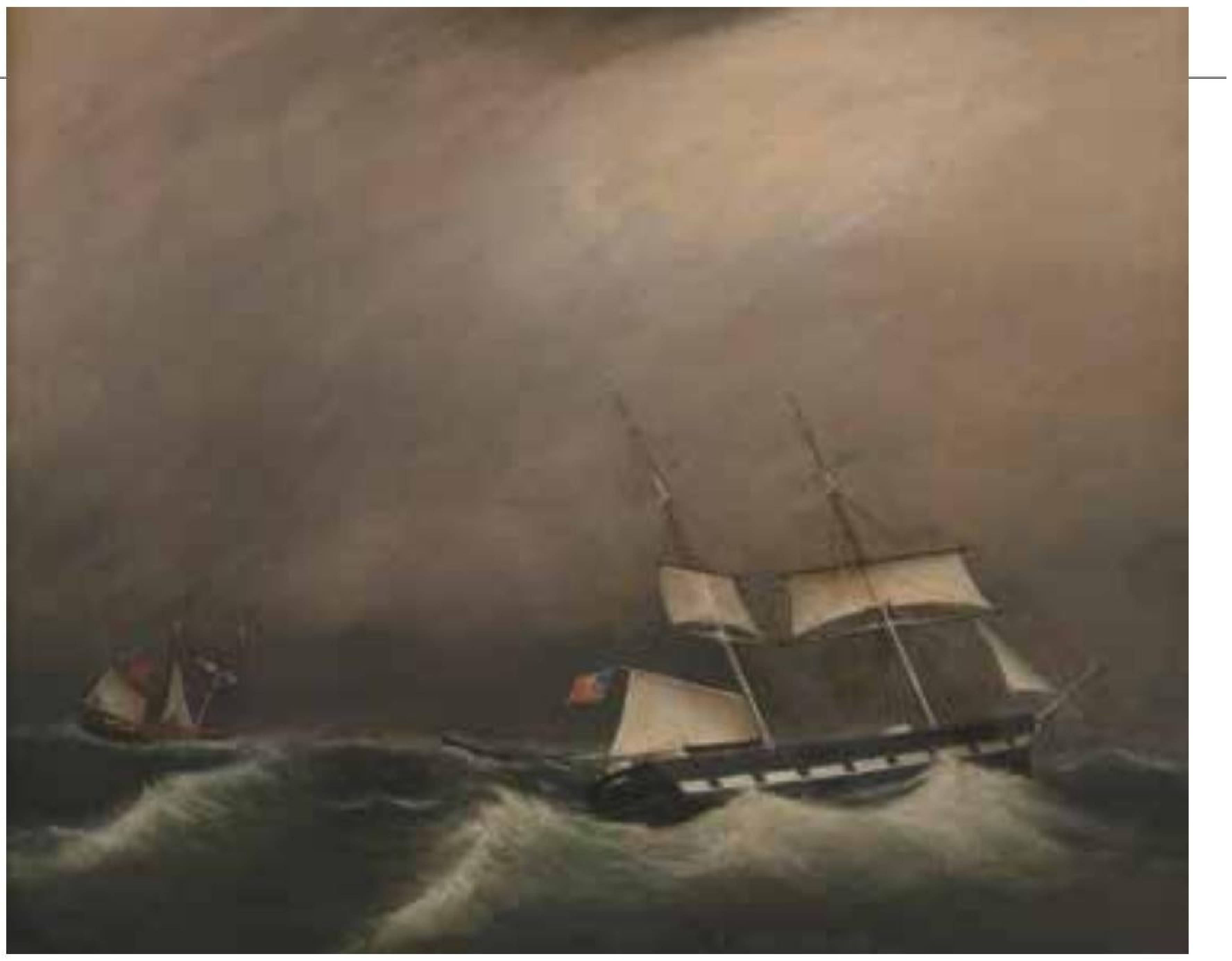
3662. **Ship off Minots Light**.
Unsigned. Oil on board, 10” x 13”.
Framed 15.5” x 18.5”.
2,000/3,000

Provenance:
Private Collection, Maine.

3663. **The brig Sarah Abigail of Boston in stormy seas**.
Unsigned. Oil on canvas, 22” x 27”. Framed
24.5” x 29.5”. 3,500/5,000

Provenance:
Northeast Auctions, Portsmouth, New Hampshire, August 17, 2013, Lot #908.
Private Collection, Maine.

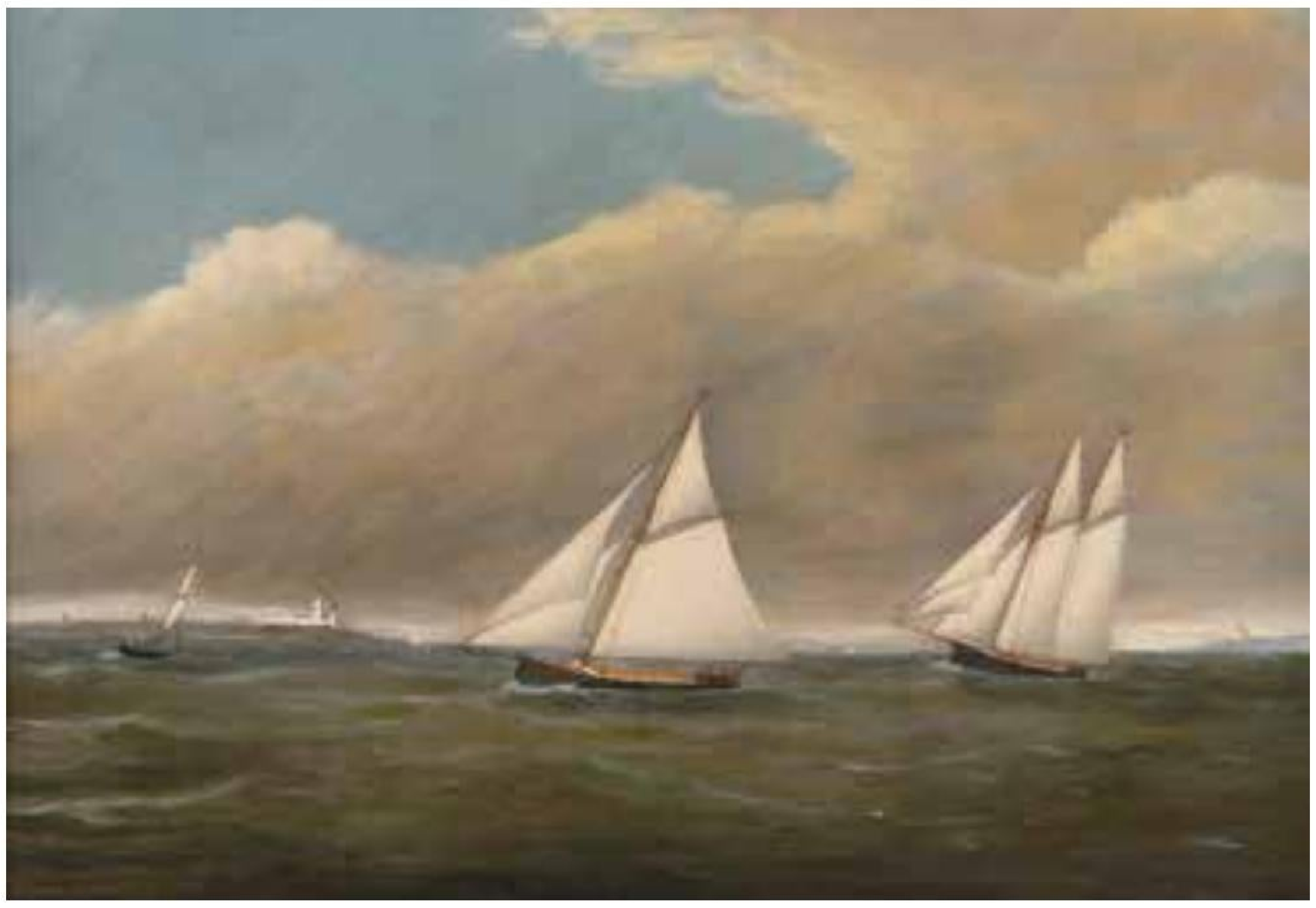
Built in Cohasset, Massachusetts in 1834, the *Sarah Abigail* was active on the Boston to San Francisco route.



3663

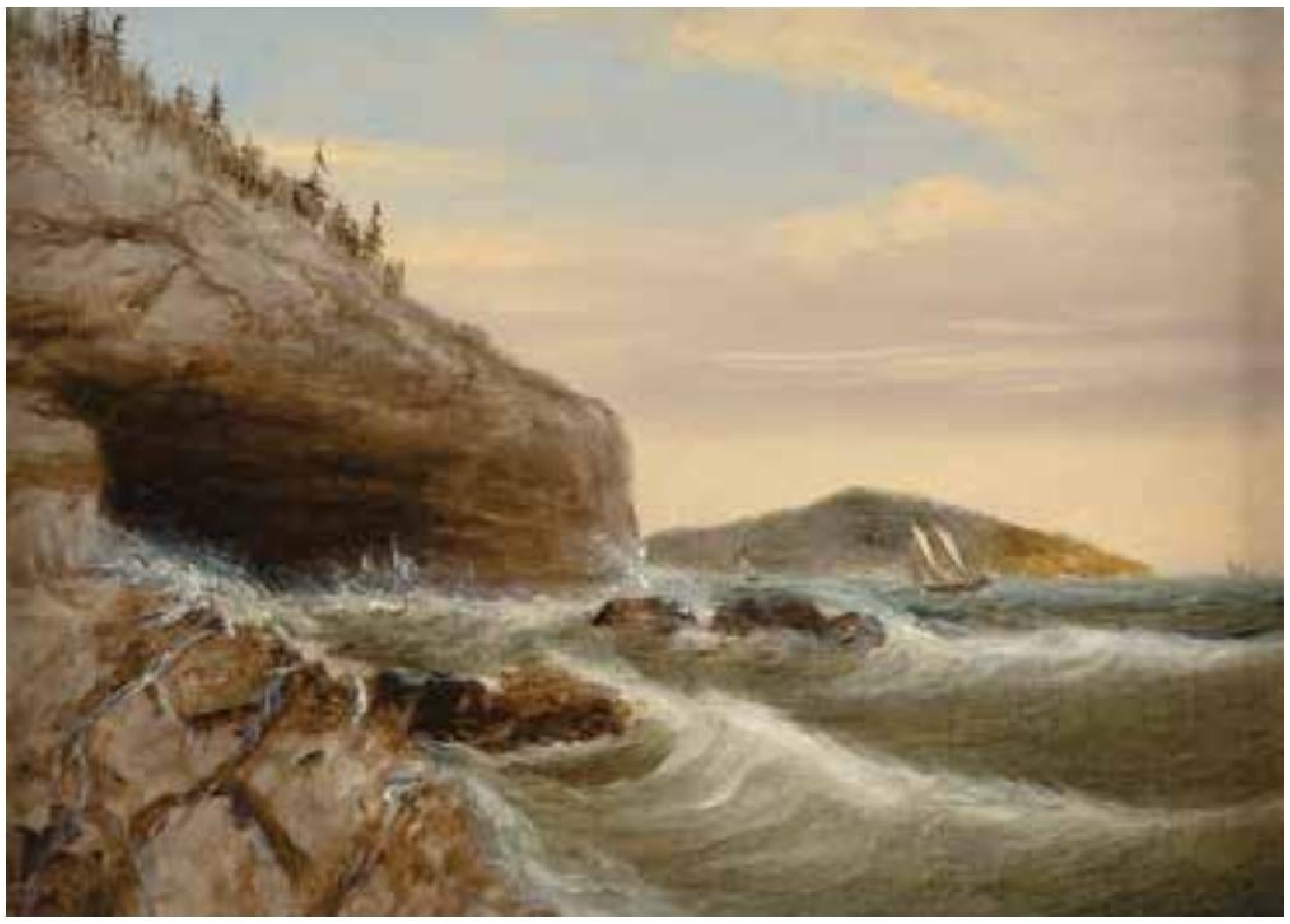
3664. **“Salem Harbor”**.
Signed lower right “C. Drew”. Titled on frame plaque. Oil on canvas, 18” x 26”. Framed
23” x 30.5”. 4,000/6,000

Provenance:
Skinner, Inc., Massachusetts, October 26, 2014, Lot #233.
Private Collection, Maine.



3664

3665. **“Schooner Head Mount Desert”**.
Signed “C. Drew” and titled verso. Oil on canvas,
9” x 12”. Framed 14” x 17”. 1,200/1,800



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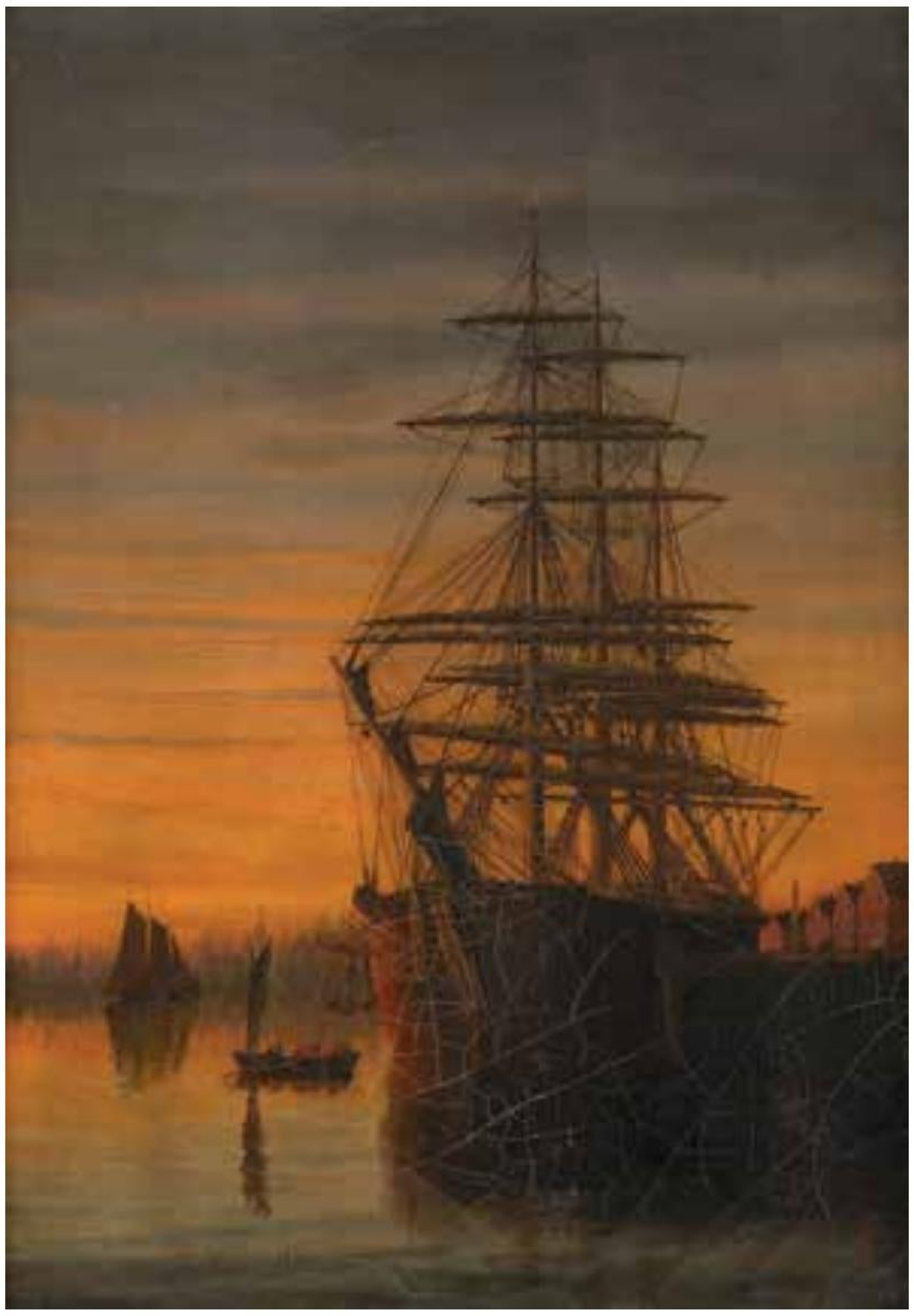

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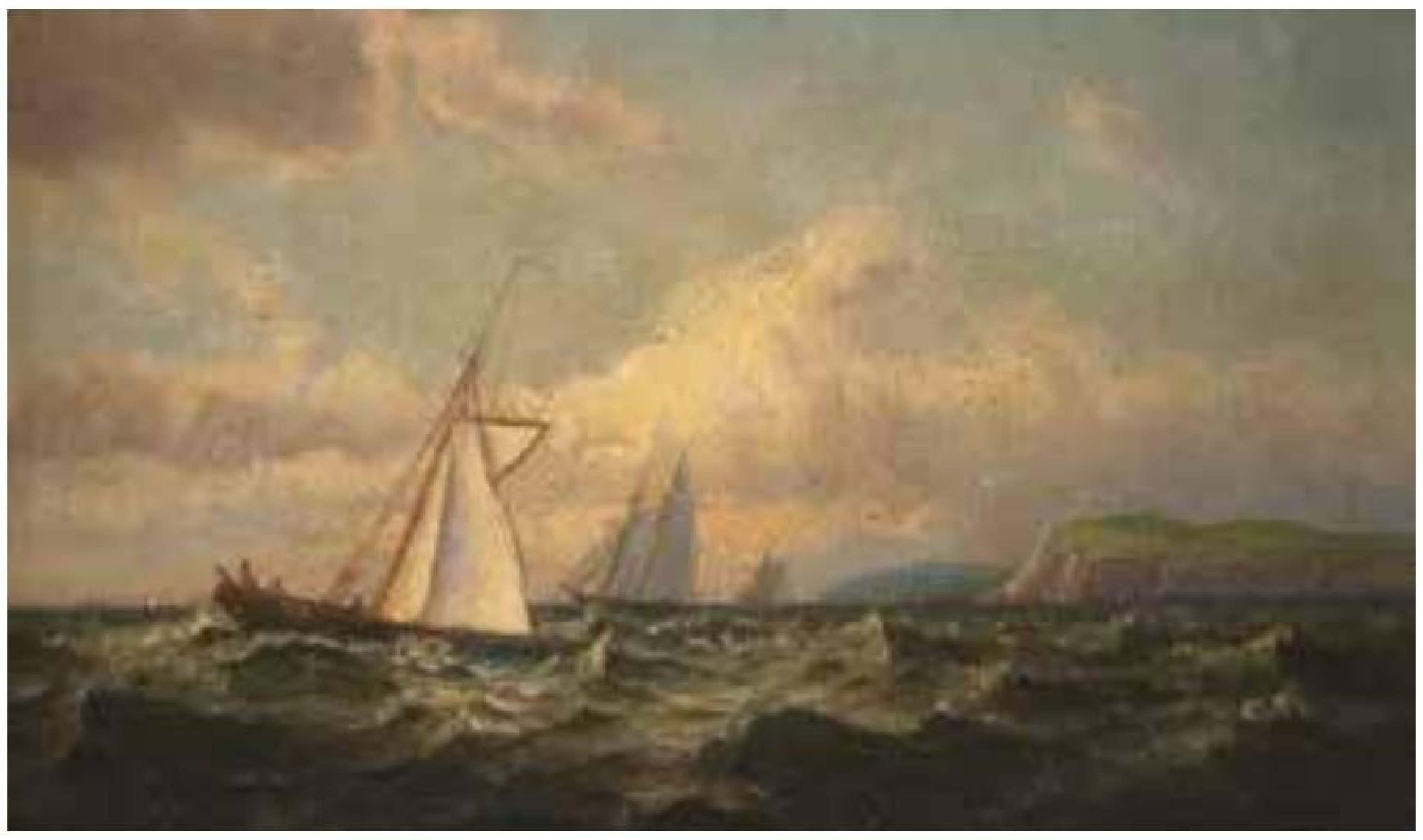

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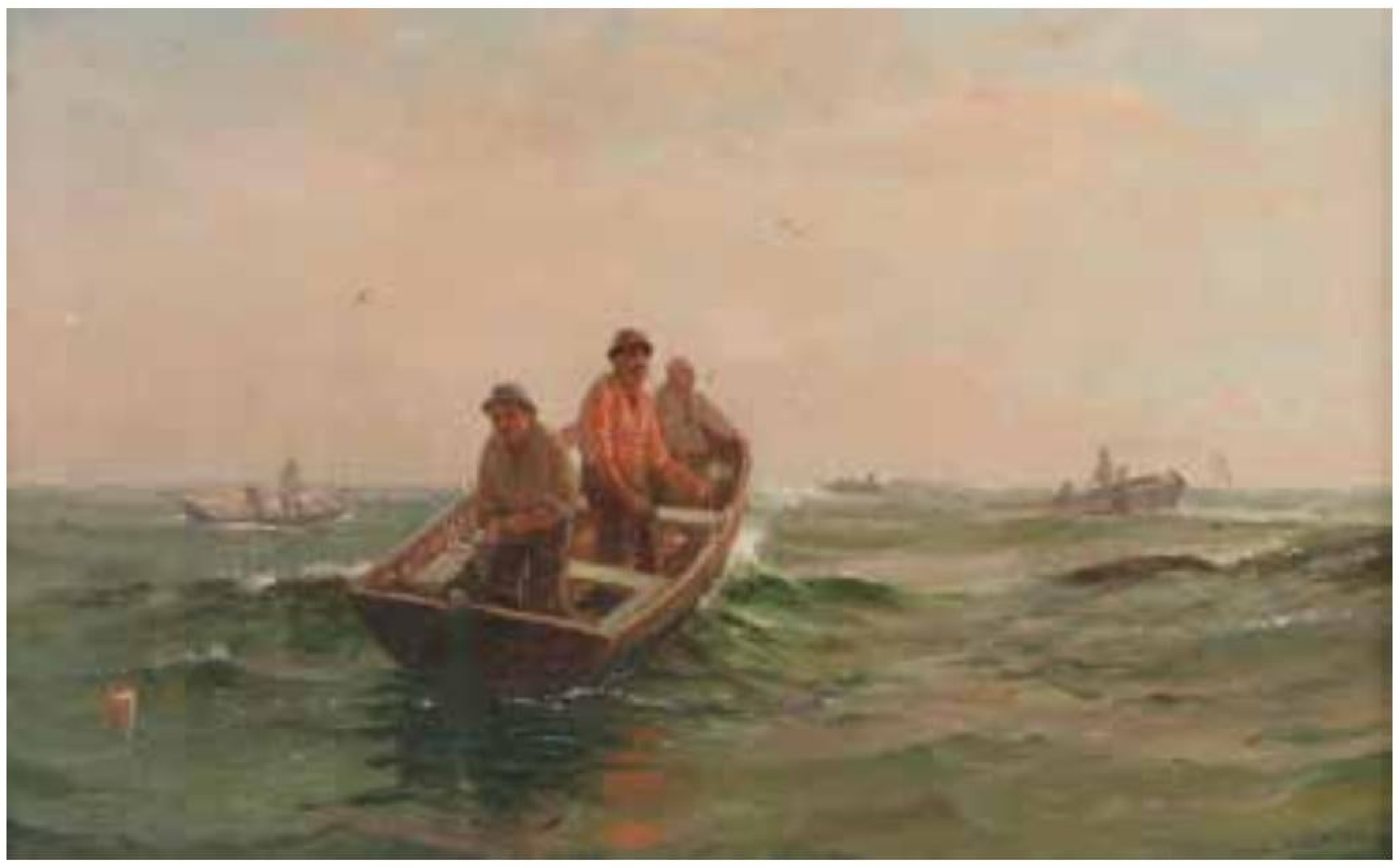


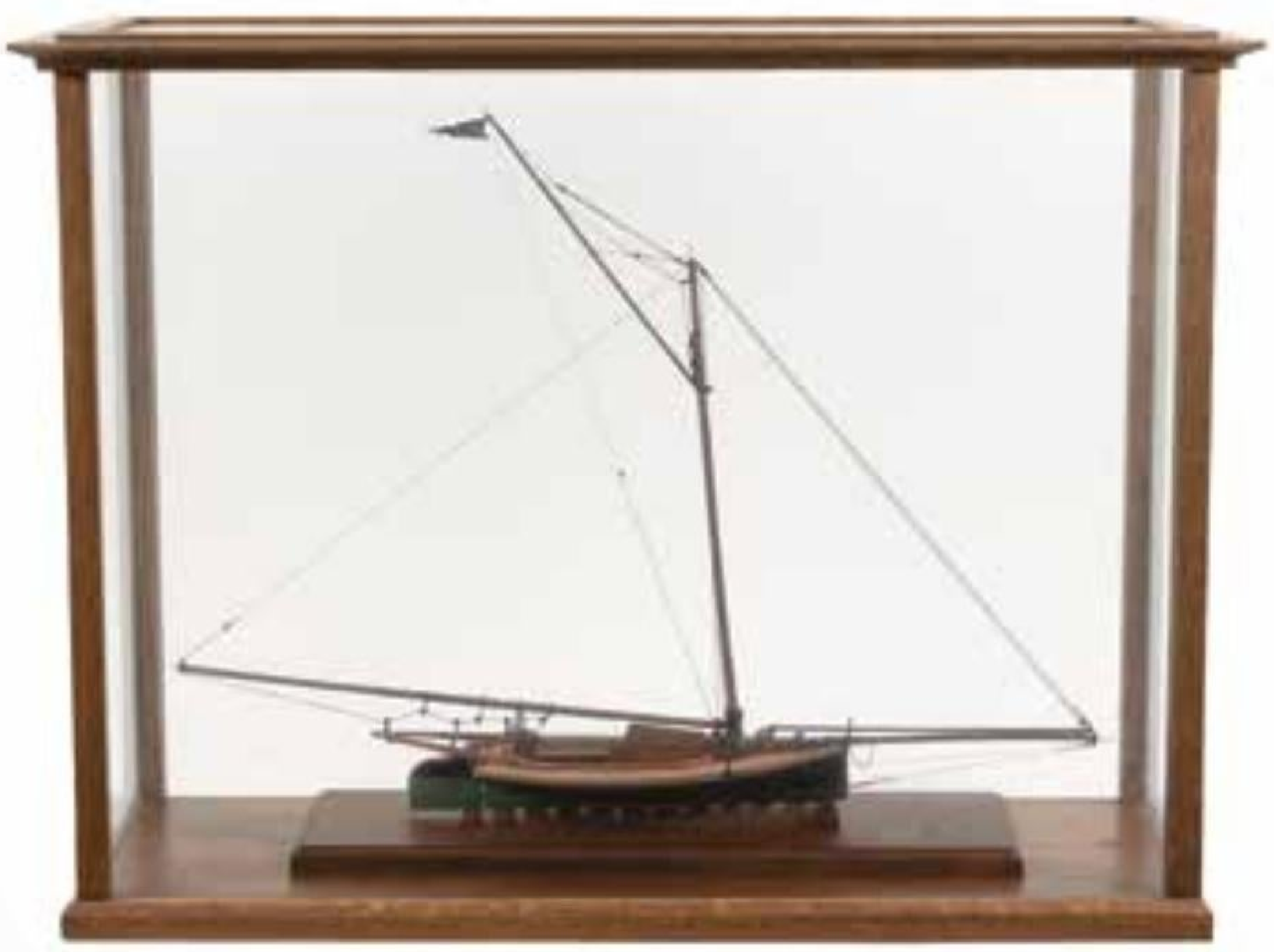
3668

3666. **ATTRIBUTED TO LEMUEL D. ELDRED**
Massachusetts, 1848-1921
Ship at dock, sunset. Unsigned. Oil on canvas, 20" x 14". Framed 23" x 17". 1,500/2,500

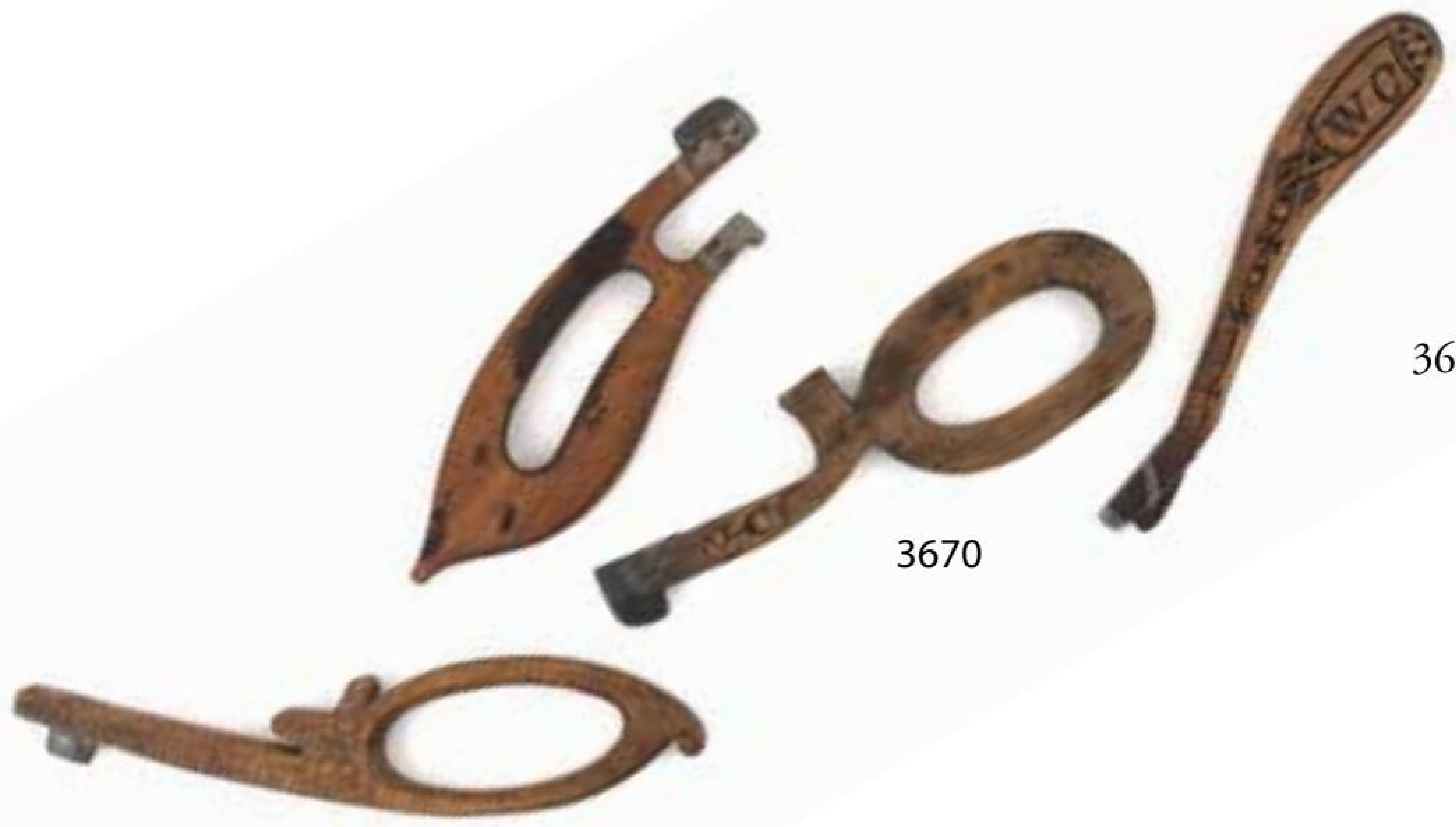
3667. **LEMUEL D. ELDRED**
Massachusetts, 1848-1921
Sailing off the coast. Signed lower right "L.D. Eldred". Oil on canvas, 6" x 10". Framed 12" x 16". 1,000/1,500

3668. **LEMUEL D. ELDRED**
Massachusetts, 1848-1921
Fishermen in a dory. Signed lower right "L.D. Eldred". Oil on canvas, 16" x 26". Framed 21.5" x 32". 2,000/3,000

3669. **CASED MODEL OF A SANDBAG**
20th Century
Hull painted black, red and green. Displayed
a mahogany plinth within a glass and oak cas
Case height 25.5”. Length 33”. Width 12”.
1,000/1,5



3669



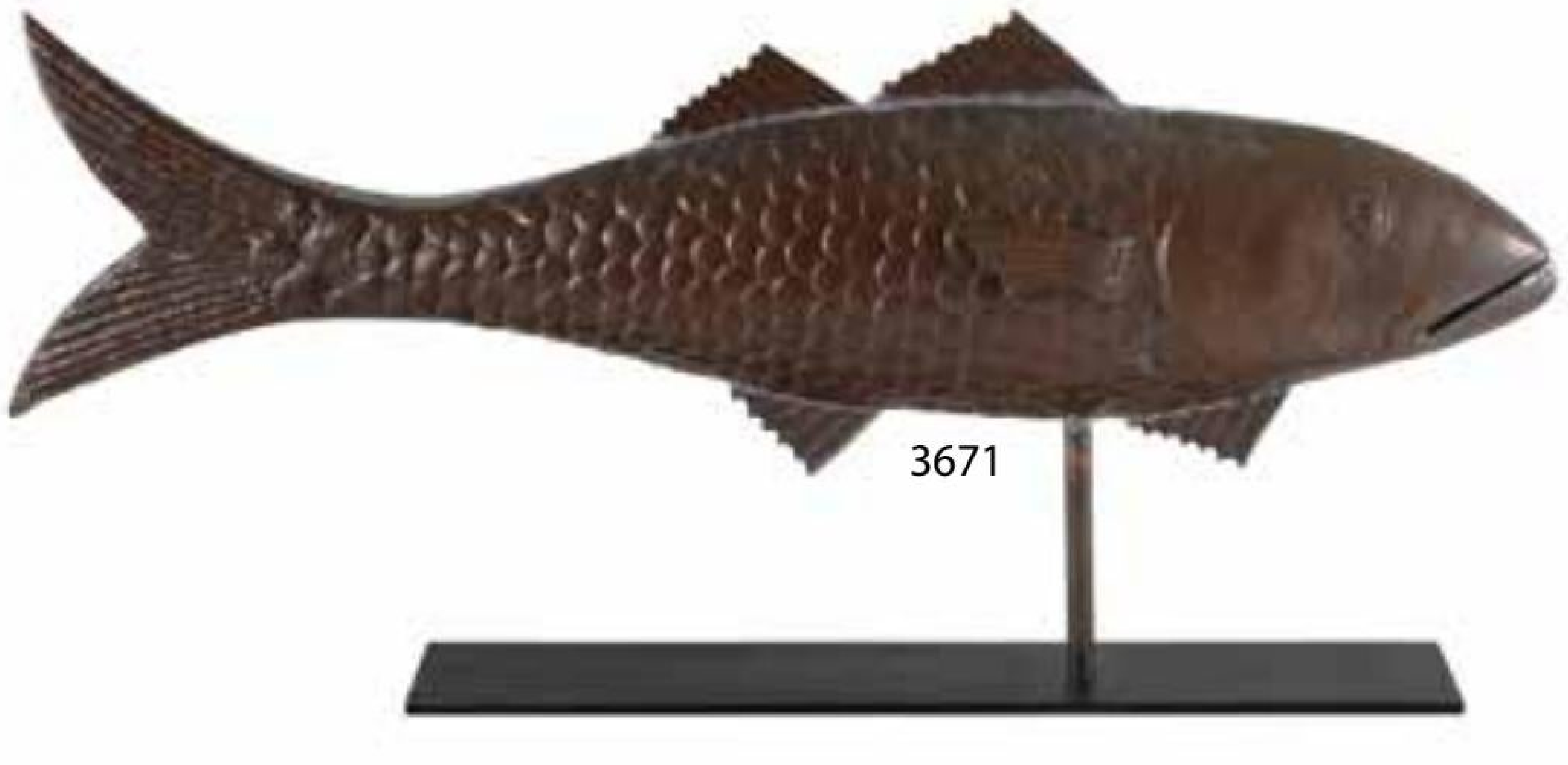
3670

3670. **FOUR CARVED WOODEN MACKEREL PLOWS**
Late 19th Century
All with pewter mounts and/or inlay. One with incised vine, leaf and star decoration and owner’s initials “WC”. One with “WC” pewter inlay, and one with carved “B.O.” and a nicely scrolled terminal. Lengths 7.75”, 8”, 8.5” and 9.25”. 650/850

Exhibited:
Maine Maritime Museum, Bath, Maine, 2006. Exhibit photo included with the lot.

Mackerel caught at the beginning of the season were generally lean and not worth much, but a mackerel plow allowed fishermen to “plump them up” to command higher prices at market. Like plowing furrows on land, fishermen would make several slashes parallel to the mackerel’s backbone with the small blade of the plow, opening the flesh to make the fish swell and look fat. Fishermen typically had their own mackerel plows, all handmade from wood and personally modified.

3671. **COPPER FISH WEATHER VANE**
20th Century
Made using the original E.G. Washburne Co. Mid-19th Century molds and period manufacturing methods by hand-hammering Paul Revere copper. Includes photo of process. On custom stand. Total height 17.5”. Length 36”. Width 4”. 1,500/2,500



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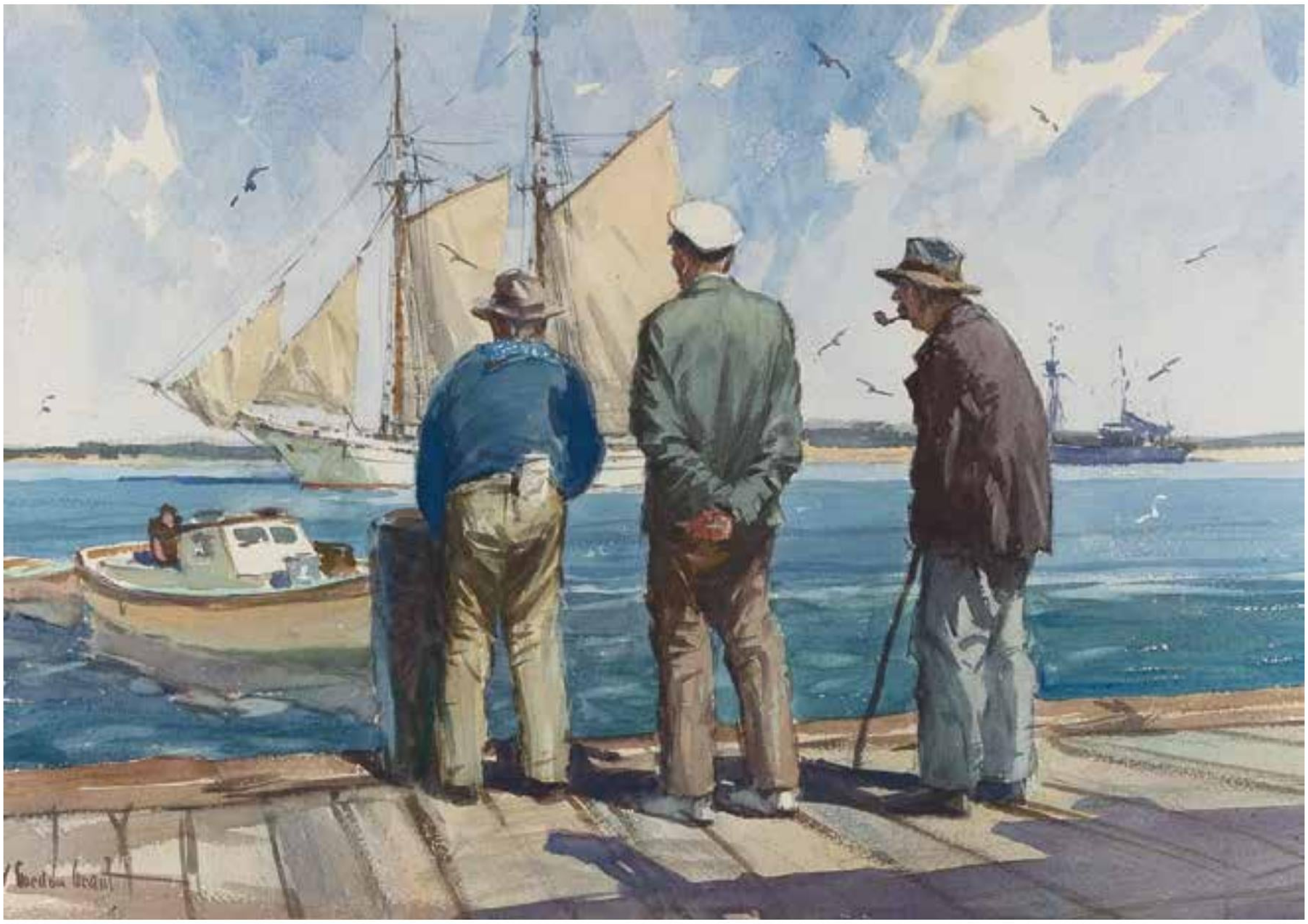

3672

3672. **GORDON HOPE GRANT**
New York/California/United Kingdom, 1875-1962
Waiting at the dock. Signed lower left “Gordon Grant”. Watercolor on paper, 15” x 21” sight. Framed 22” x 28”.
800/1,200

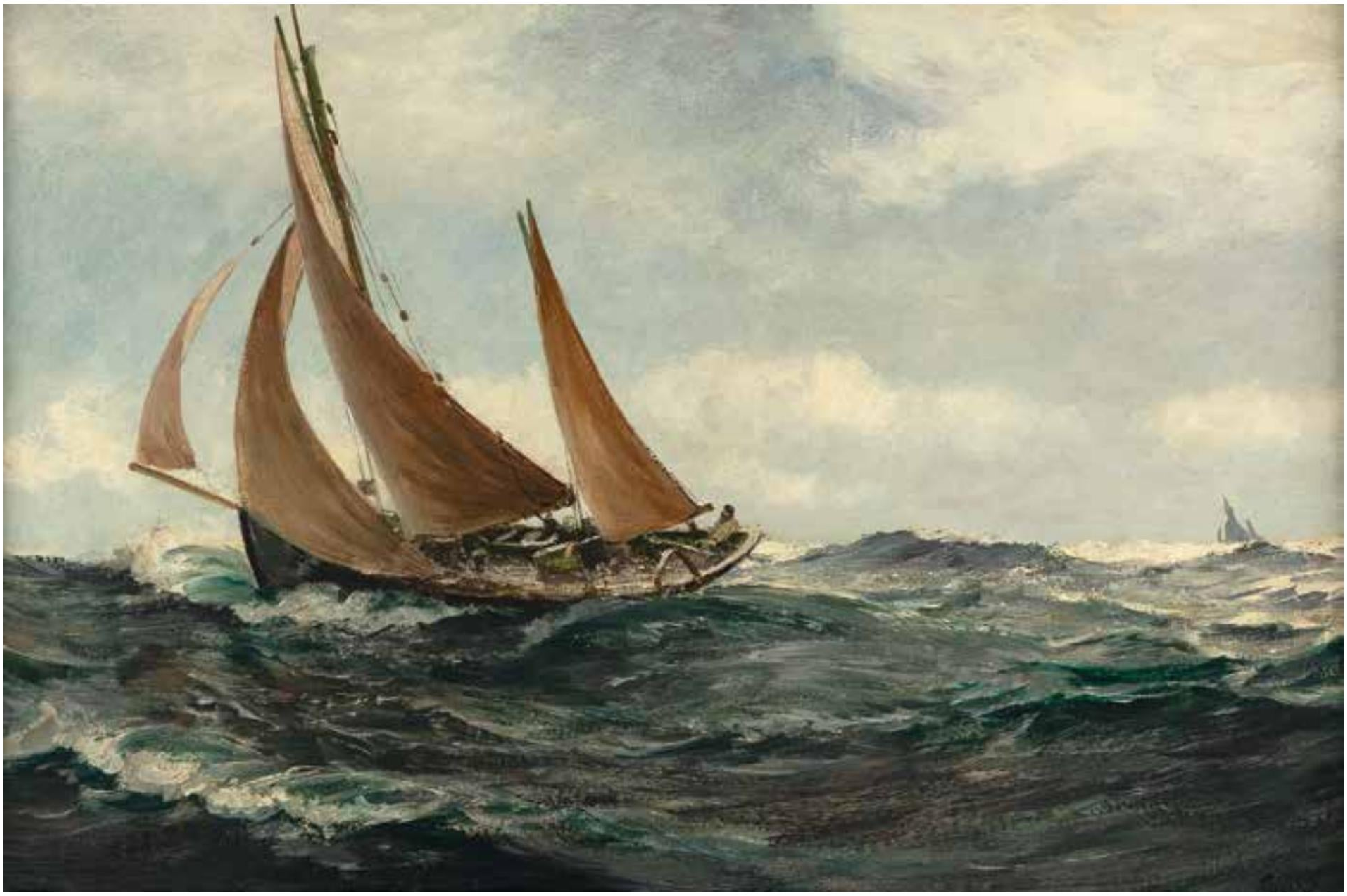
3673. **GORDON HOPE GRANT**
New York/California/United Kingdom, 1875-1962
“Fishing Craft”. Signed lower right “Gordon Grant”. Titled lower left. Inscribed faintly lower right “Gloucester 1945”. Pencil on paper, 10” x 14”. Framed 16.75” x 20.75”. 300/500

Provenance:
Childs Gallery, Boston.

3674. **SWORDFISH BILL SWORD**
Early 20th Century
Decoration on one side of a dragon, Boston Light and a swordfish. Carved wooden hilt. Length 36.5”. 500/1,000

3675. **SWORDFISH BILL SWORD**
Early 20th Century
One side decorated with lighthouses and an American flag. Other side with geometric designs, hearts, etc. Carved wooden hilt, the grip formed as a woman. Length 37.5”. 600/1,000

3676. **SWORDFISH BILL SWORD**
Early 20th Century
Decorated with two flags. Carved wooden hilt. Length 41.25”.
300/600



3677

3677. **CHARLES NAPIER HEMY**
United Kingdom/France, 1841-1917
"Plymouth Trawler". Signed and dated lower right "C.N.H 19[...]". Titled on gallery label verso. Oil on board, 18.5" x 27.5". Framed 23" x 32". 3,000/5,000

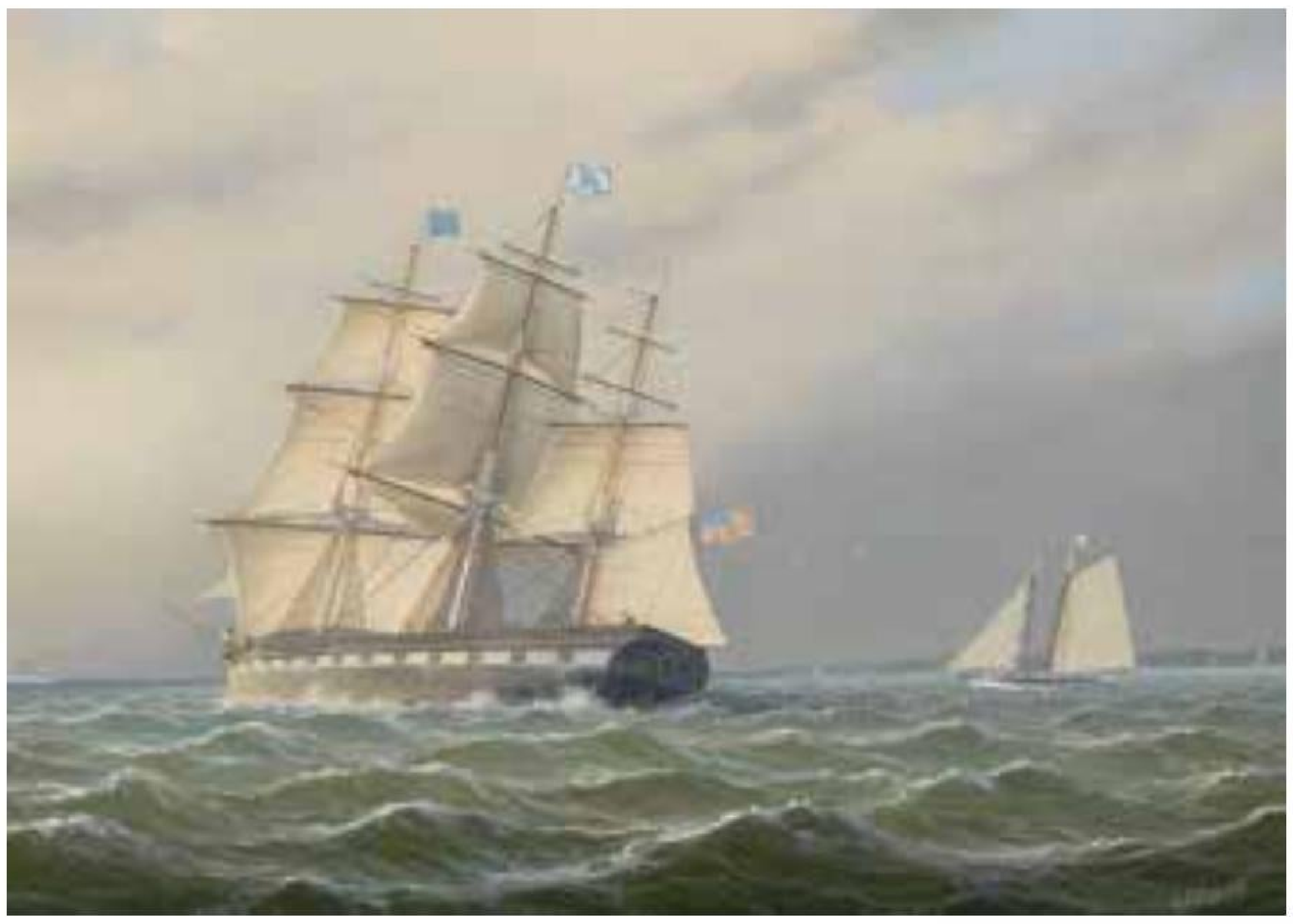
Provenance:
Roger King Fine Art, Newport, Rhode Island.
Private Collection, Newport, Rhode Island.

3678. **FIBERGLASS DORY SKIFF**
Late 20th Century
Painted blue-green. Length 10'3". 500/1,000

3679. **PAIR OF CAST IRON MERMAID-FORM BOOKENDS**
Late 19th/Early 20th Century
Heights 7.5". 300/500

3680. **ROBERT INNIS**
Massachusetts, 1893-1983
Two dolphins on waves. Signed and dated on underside "Robert Innis 1962". Carved wood, height 4.25". Length 14". 800/1,400

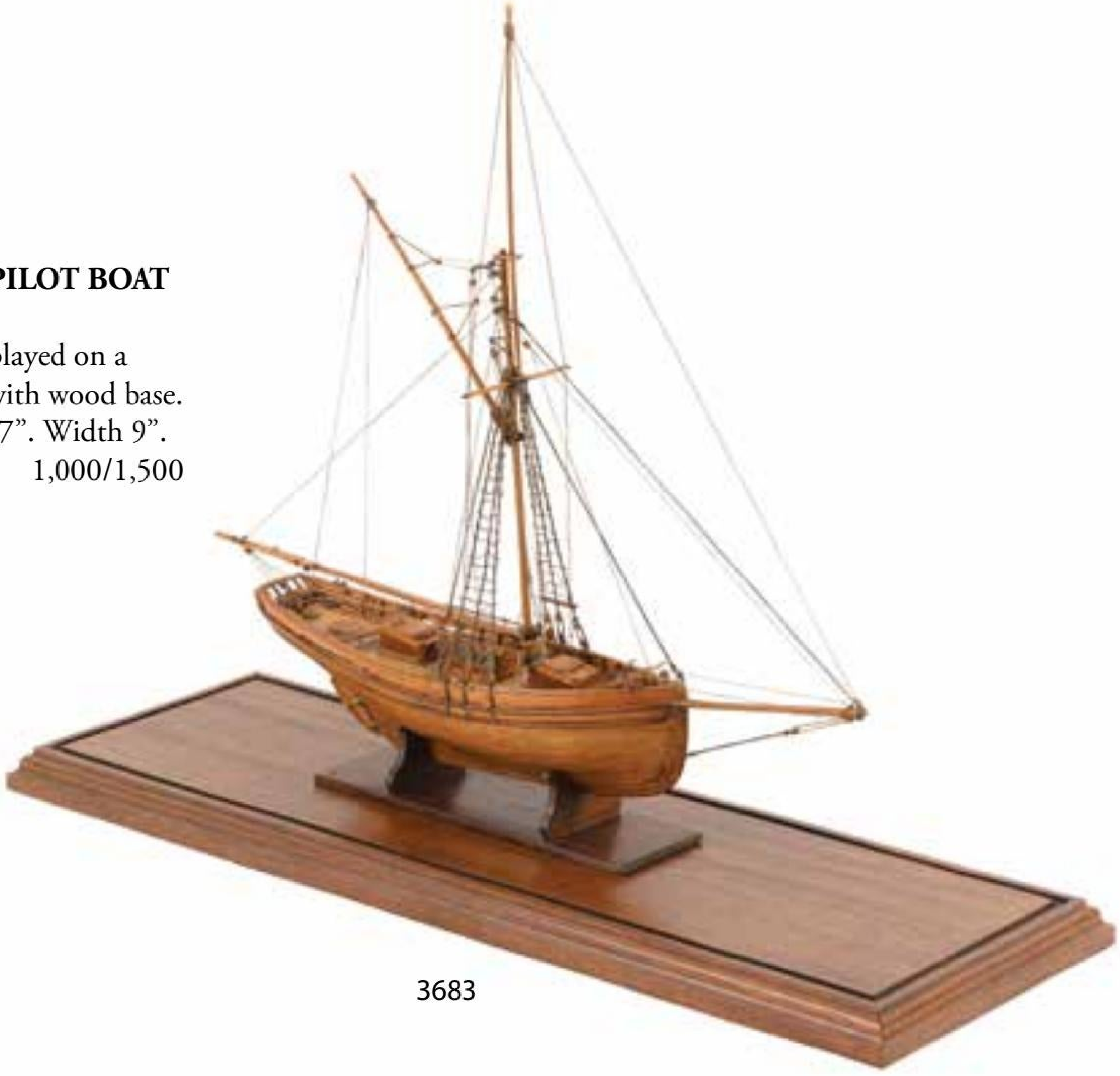
3681. **MINIATURE DIORAMA MODEL OF A SHIP'S STEERING STATION**
Late 19th/Early 20th Century
Includes an eight-spoke wheel, a compass, side lanterns and a telegraph. Total height 12.5". Length 11". Width 8". 1,000/1,500



3682

3682. **LEONARD JOHN PEARCE**
United Kingdom, 1932-2019
Hove to, with the Boston pilot boat *Sylph*. Signed lower right "LJ Pearce". Oil on canvas, 11" x 15.5". Framed 20" x 24".
2,500/3,500

3683. **CASED MODEL OF A PILOT BOAT**
20th Century
Brown stained finish. Displayed on a cradle within a glass case with wood base. Case height 23". Length 27". Width 9".
1,000/1,500



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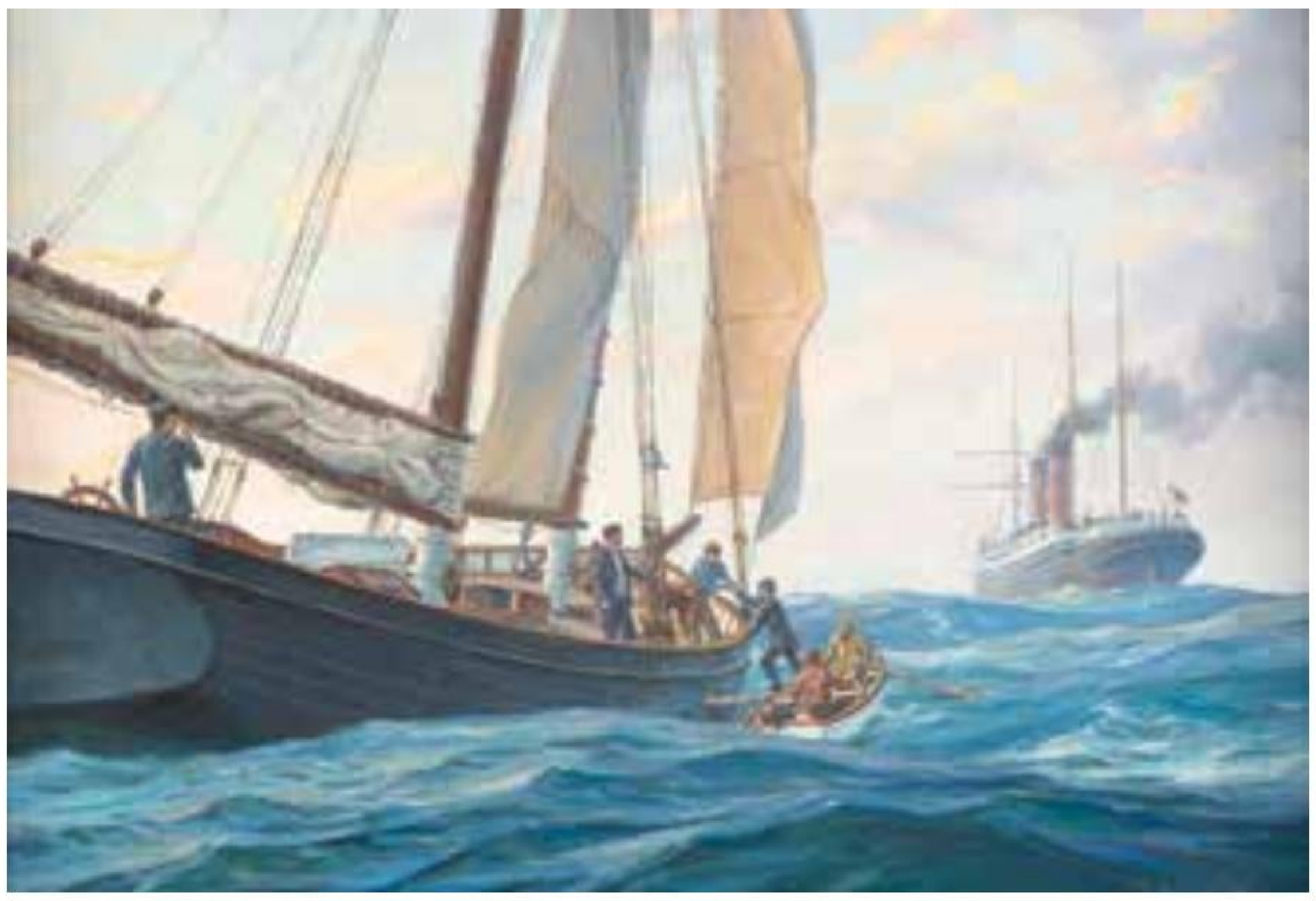
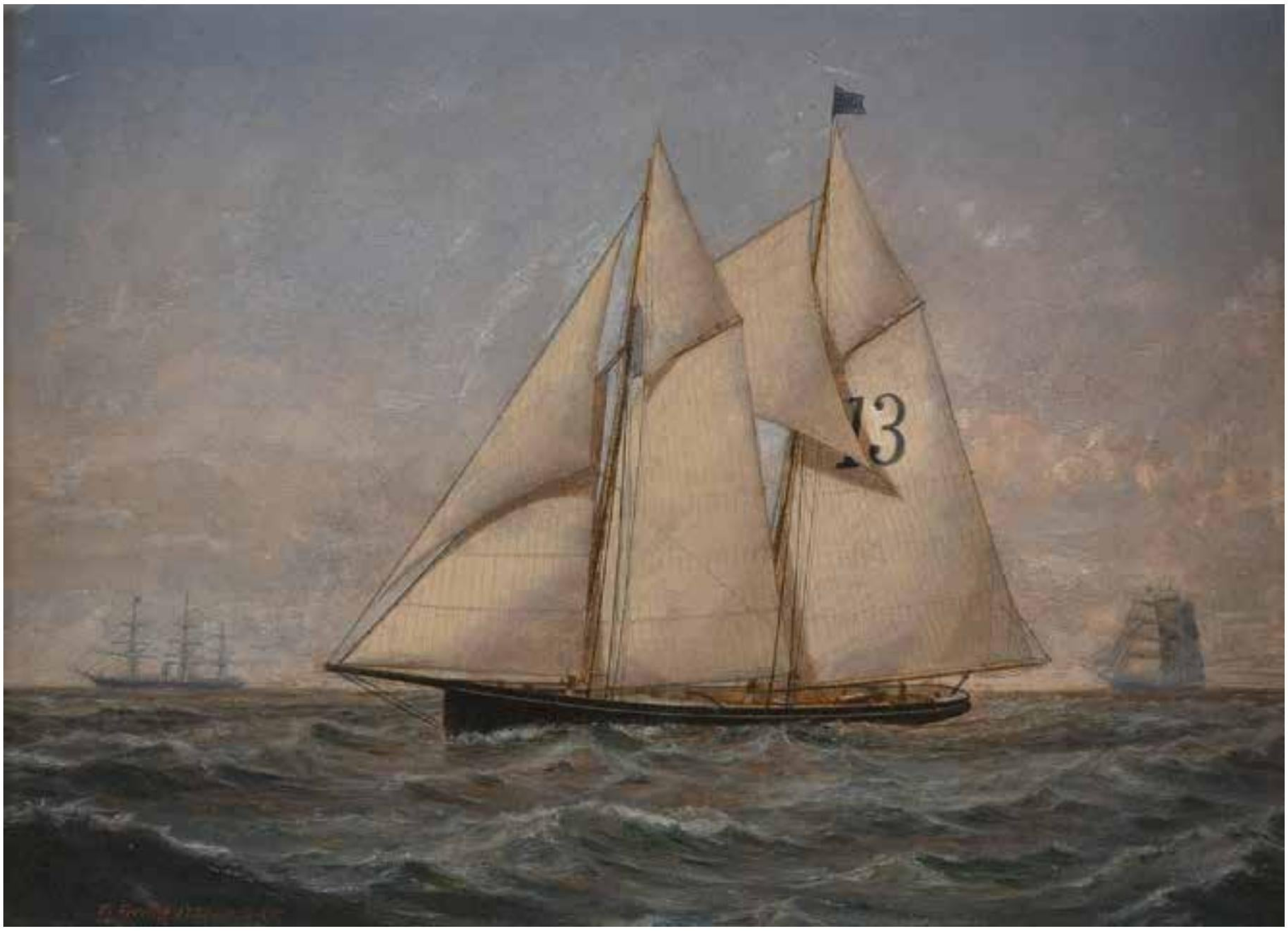


3684

3684. **WILLIAM G. MULLER**
New York, 1937-
"Retrieving the Pilot, 1887". Signed lower right "W.G. Muller". Signed, dated "10/83" and titled verso. Oil on panel, 12" x 17". Framed 16.5" x 22". 500/800



3686

3685. **BRONZE BELL FROM THE PILOT BOAT *NEW YORK***
Late 19th Century
Boat built in 1898. Engraved "New York" on one side. Does not have a clapper as most pilot boats did not want them. Height 13". Diameter 13". 500/700

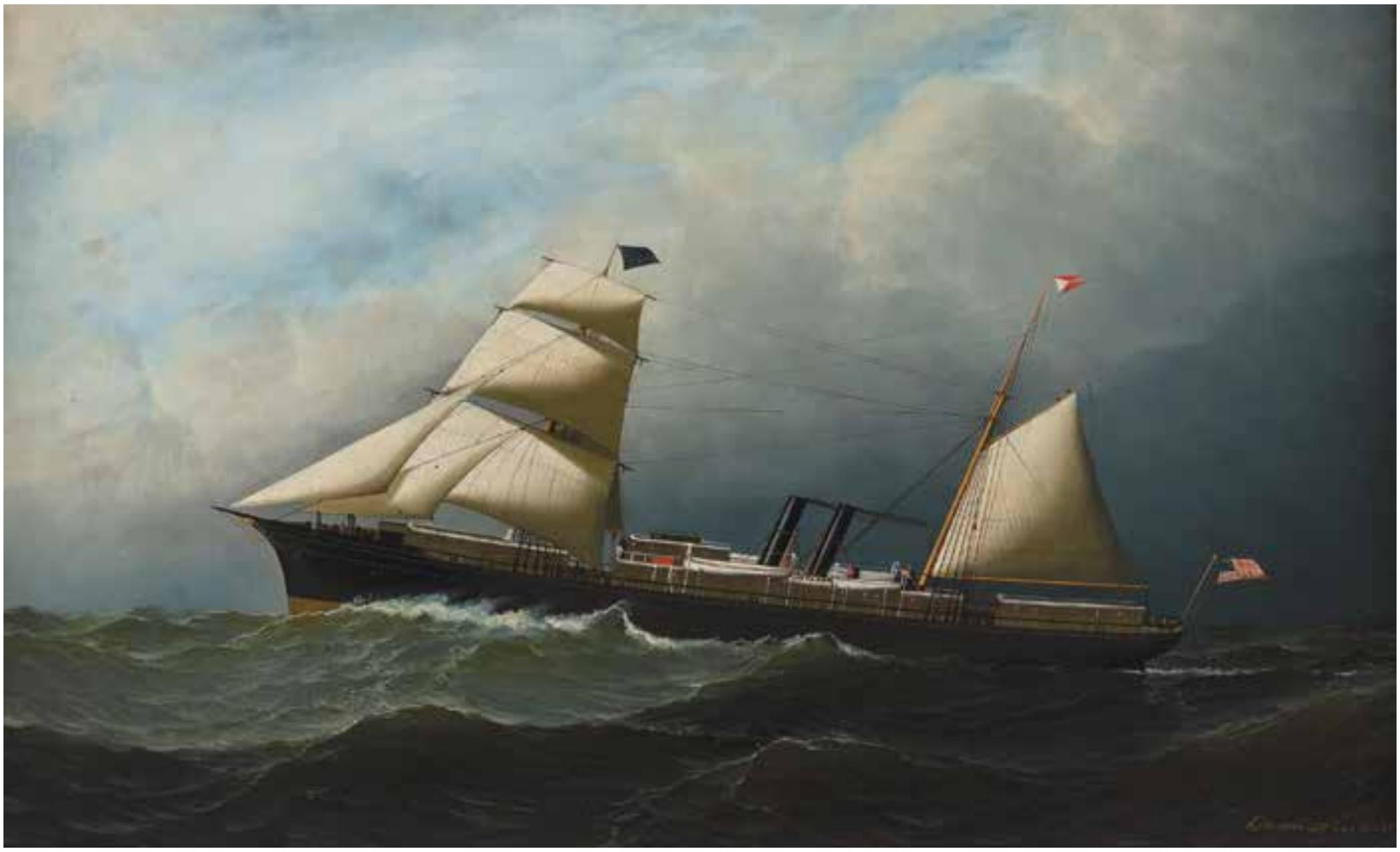
Provenance:
The Estate of Captain Earl G. Young, a Sandy Hook pilot.

3686. **CONRAD FREITAG**
New York/Germany, 1843-1894
New York Pilot Schooner No. 13 Caldwell under full sail, flying the American merchant flag from the rear mast. Steam/sail vessel and a three-masted ship on the distant horizon. Signed in red lower left "C. Freitag 173 South Str. N.Y.". Housed in its original frame. Oil on board, 12.5" x 16.5". Framed 18" x 22". 5,000/7,500

The pilot boat seen here is the typical design for that era, with a plum bow and rounded stern. The hull, sail seams, reef points and decks are well-detailed and accurate, and the sky and water are beautifully rendered, as typical of Conrad Freitag's style.

ANTONIO NICOLO GASPARO JACOBSEN

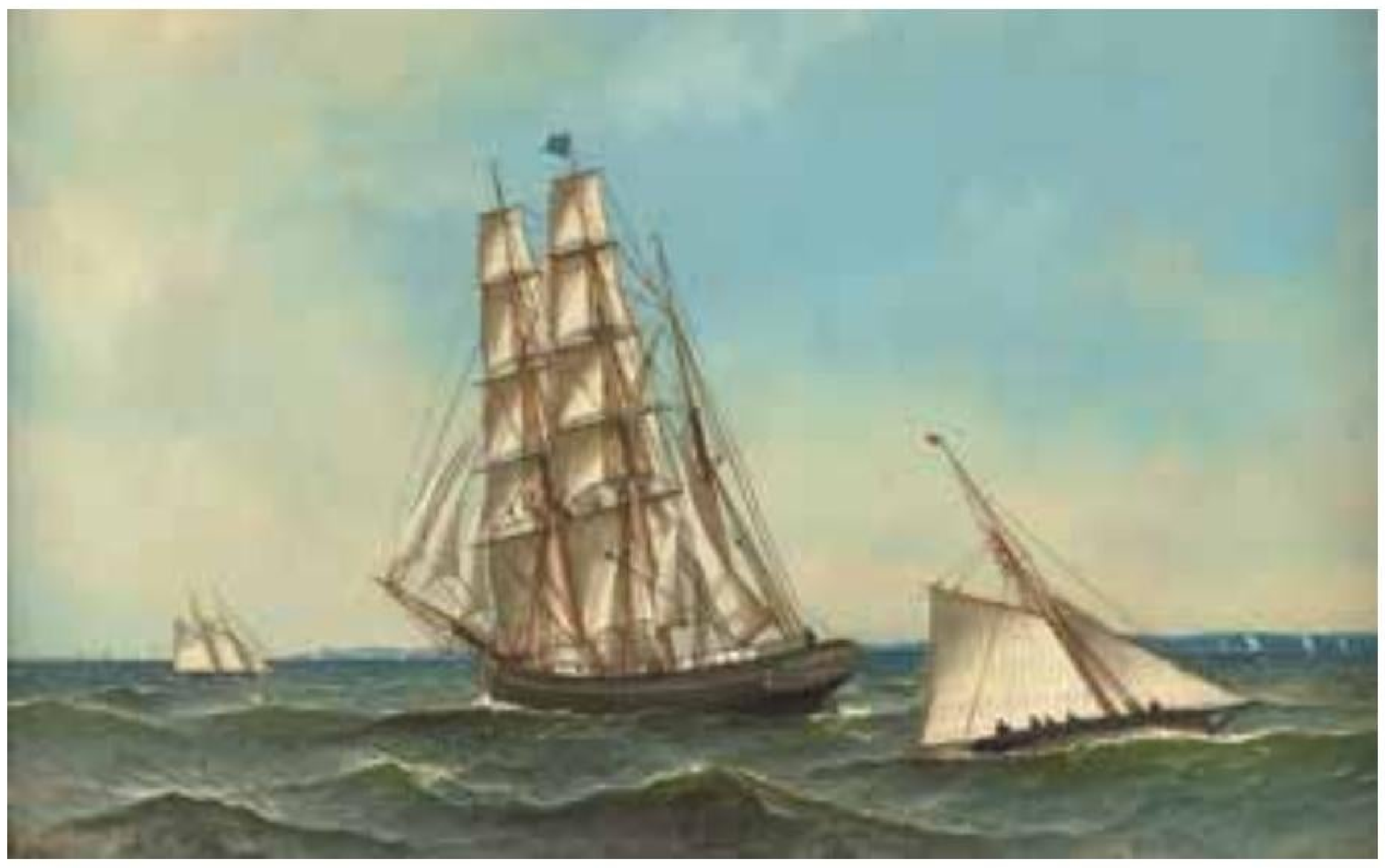
New York/New Jersey/Denmark, 1850-1921



3687

3687. **Portrait of the *United States*.**
Signed, dated and inscribed lower right "A Jacobsen 2578 Av NY 1879". Oil on canvas, 22" x 36". Framed 28.5" x 42.25".
8,000/12,000

Provenance:
Private Collection, New Jersey.



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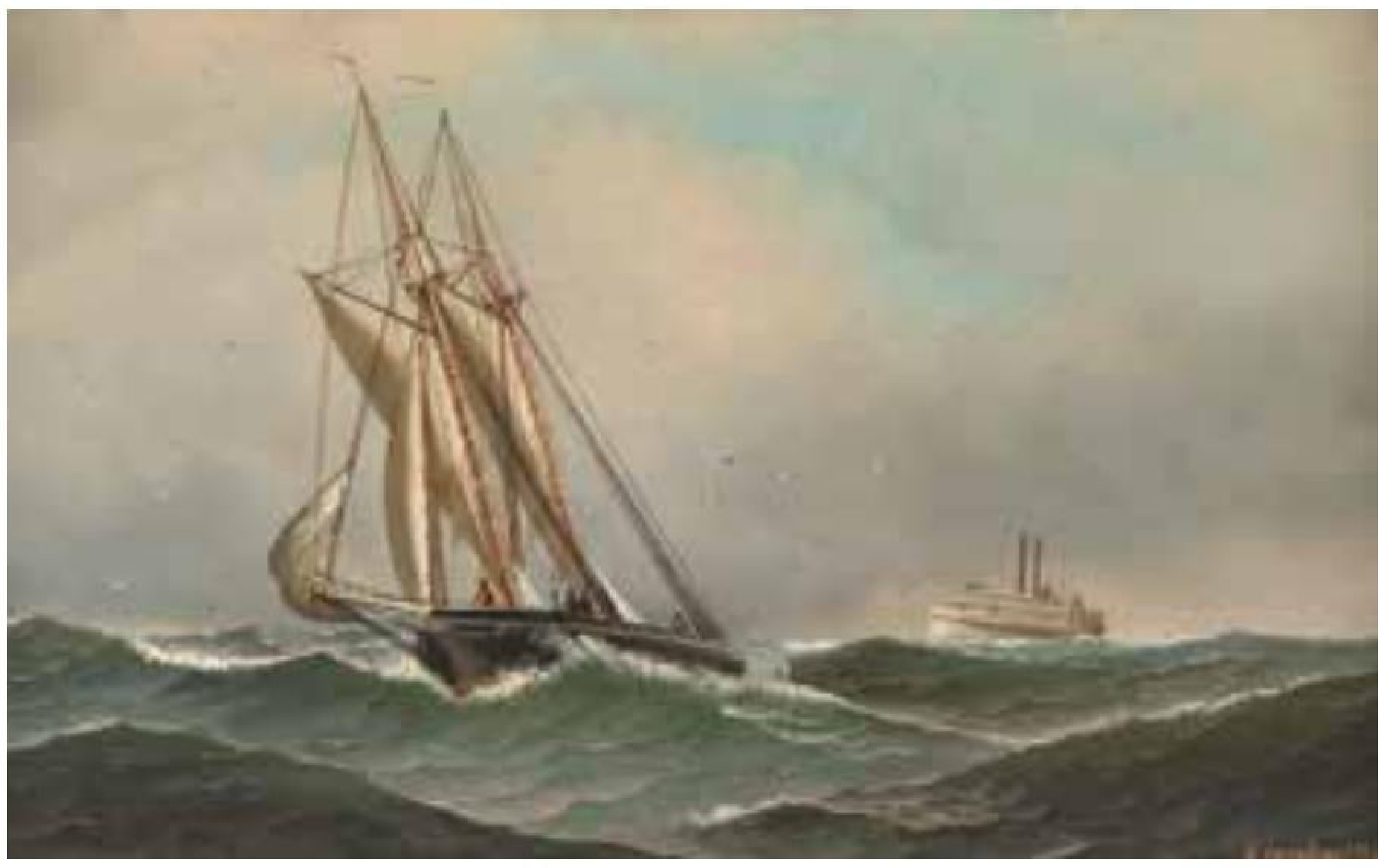

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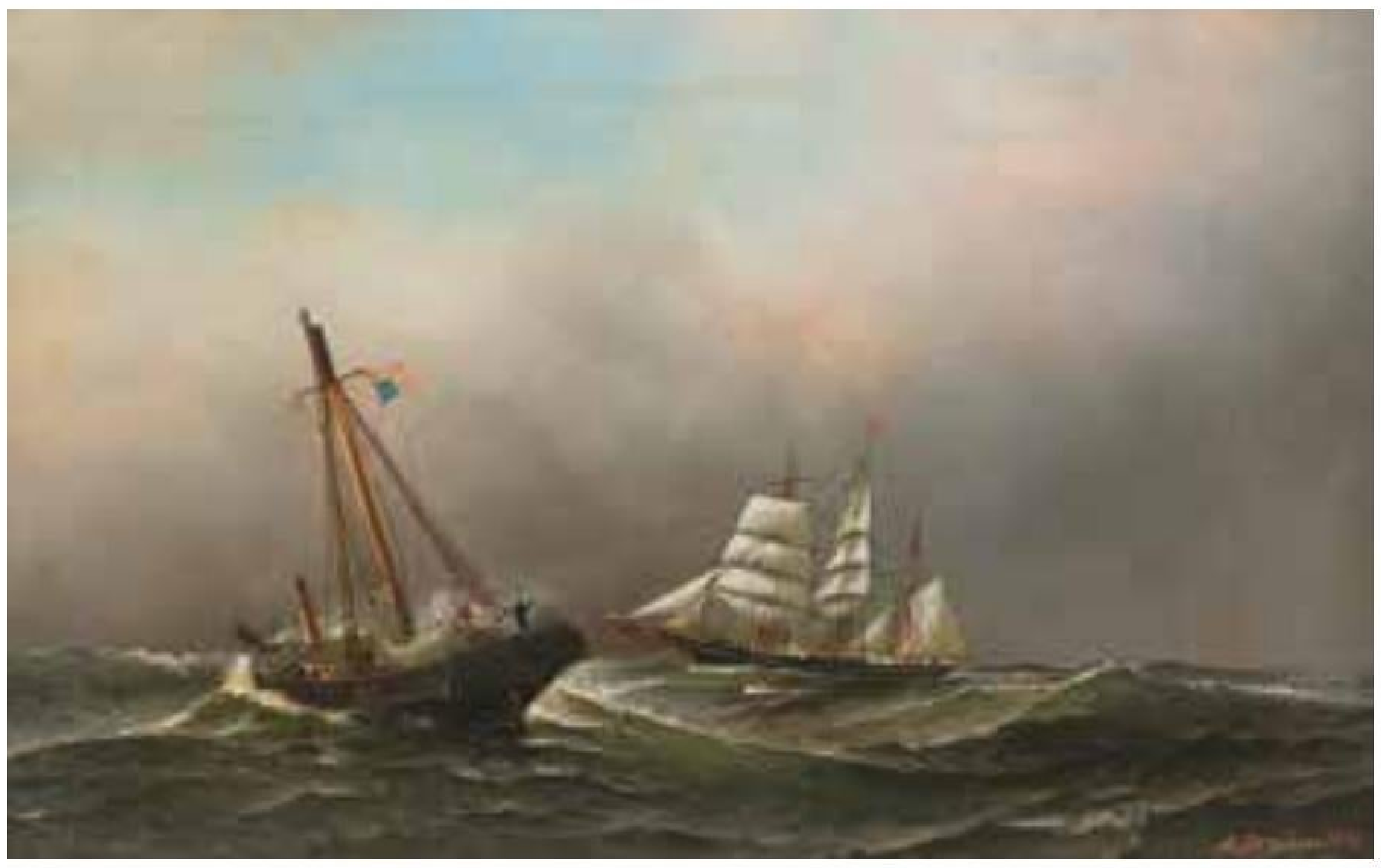
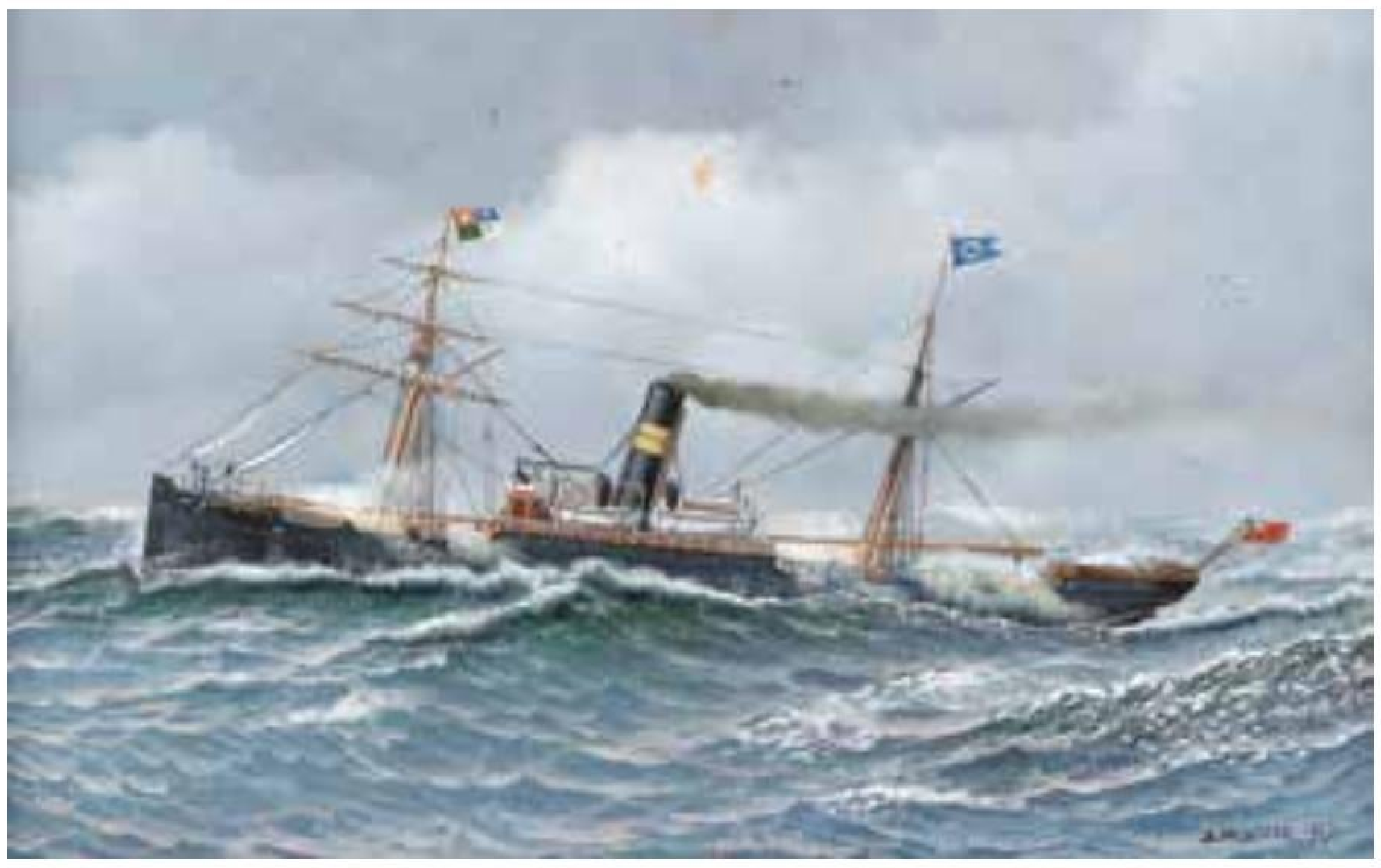


3690



3691

3688. **The three-masted *J.H. Chadwick* of Boston, with a gaff-rigged vessel off her stern and a schooner off her bow**. Signed and dated lower left "A. Jacobsen 1885". Oil on canvas, 10" x 16". Framed 12.75" x 18.75".
2,500/3,500

3689. **A two-masted schooner on a reach, with a sidewheeler off her stern and a lighthouse off her bow**. Signed and dated lower right "A. Jacobsen 1886". Oil on canvas, 10" x 16". Framed 12.5" x 18.5". 2,500/3,500

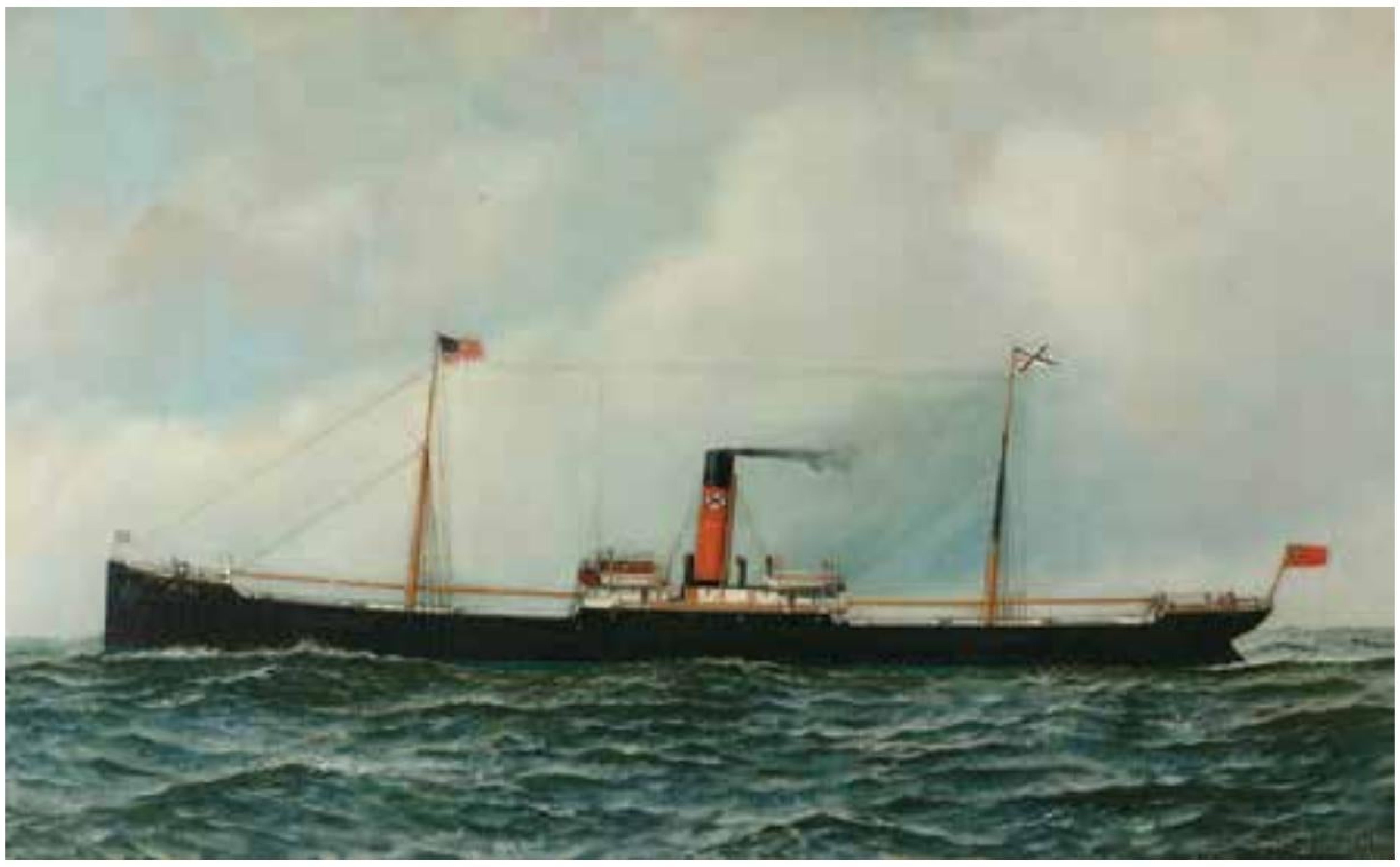
3690. **A ship in distress, flying its American flag upside down, and a three-masted vessel sending a dory to the rescue**. Signed and dated lower right "A. Jacobsen 1886". Oil on canvas, 10.25" x 16". Framed 12.25" x 18.5".
2,000/3,000

3691. **The steam/sail ship *Craigendoran***. Signed and dated lower right "A. Jacobsen 1907". Oil on board, 10" x 16". Framed 16" x 22". 3,000/4,000

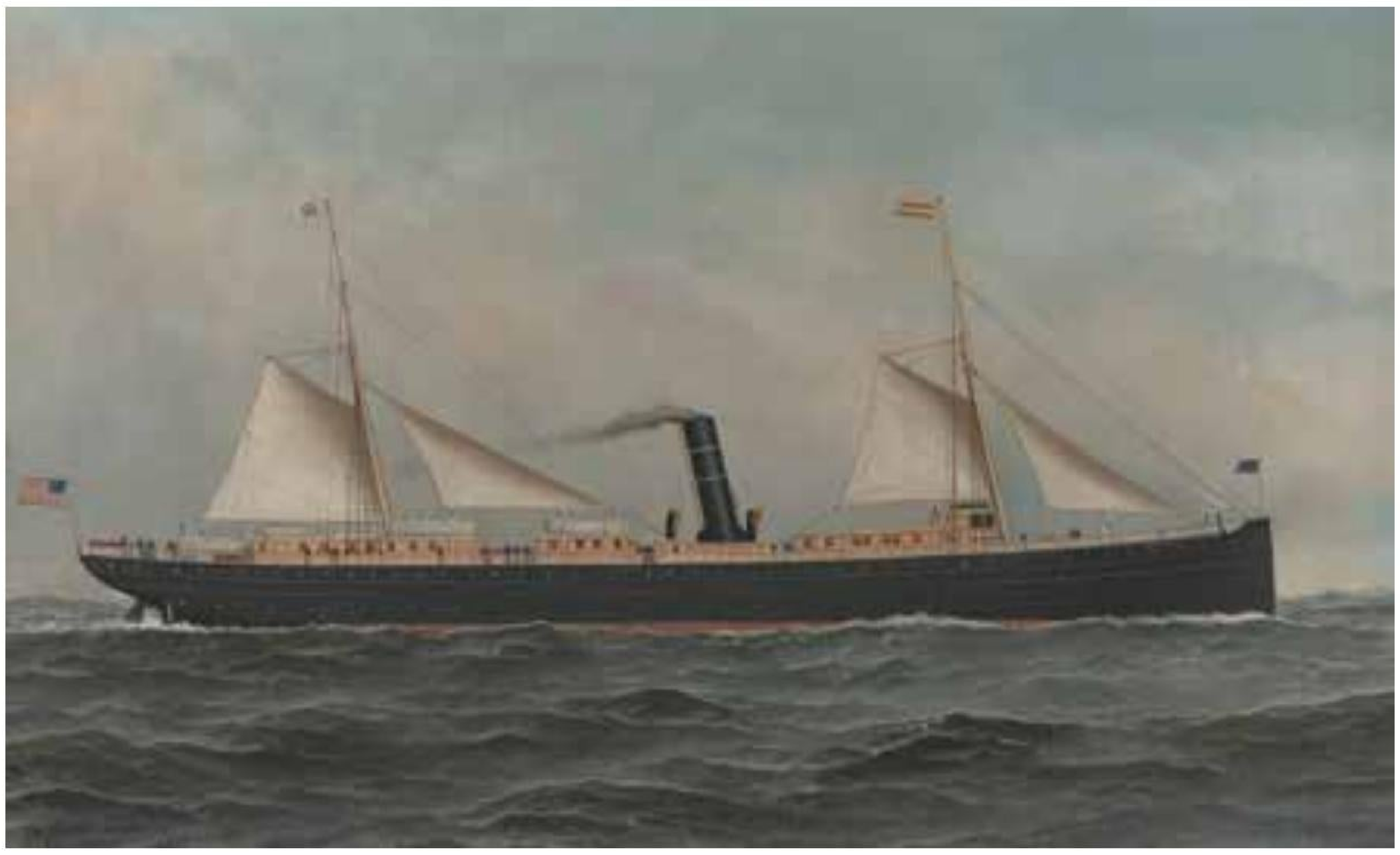
Provenance:
Private Collection, Newport, Rhode Island.
Eldred's, February 28, 2023, Lot #4755.
A Massachusetts estate.

ANTONIO NICOLO GASPARO JACOBSEN

New York/New Jersey/Denmark, 1850-1921



3692

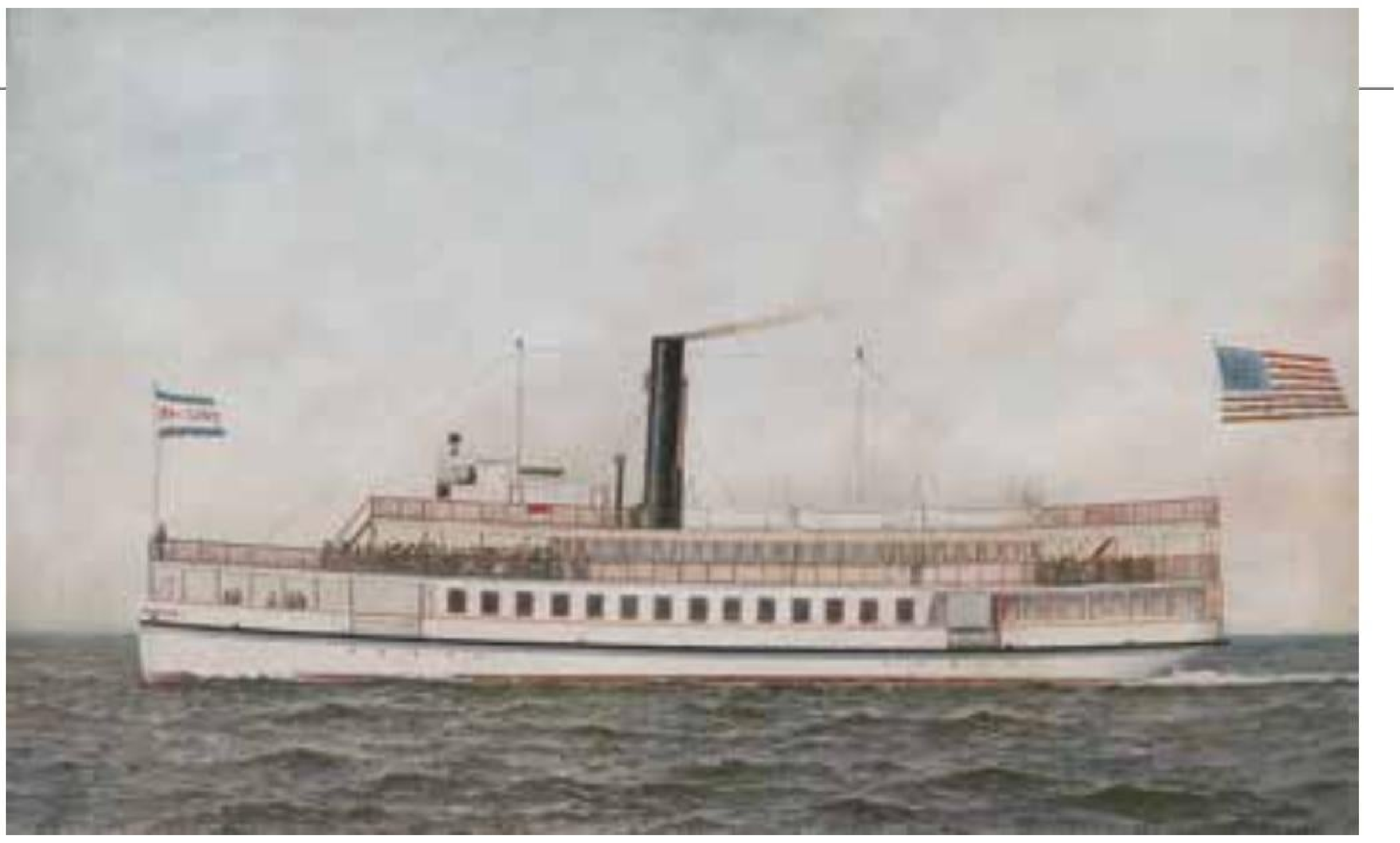


3693

3692. **The steam/sail ship *Tanagra*.**
Signed, dated and inscribed lower right "Antonio Jacobsen 31 Palisades Ave. West Hoboken NJ 1905". Oil on canvas, 22" x 36". Framed 26" x 40".
5,000/7,000

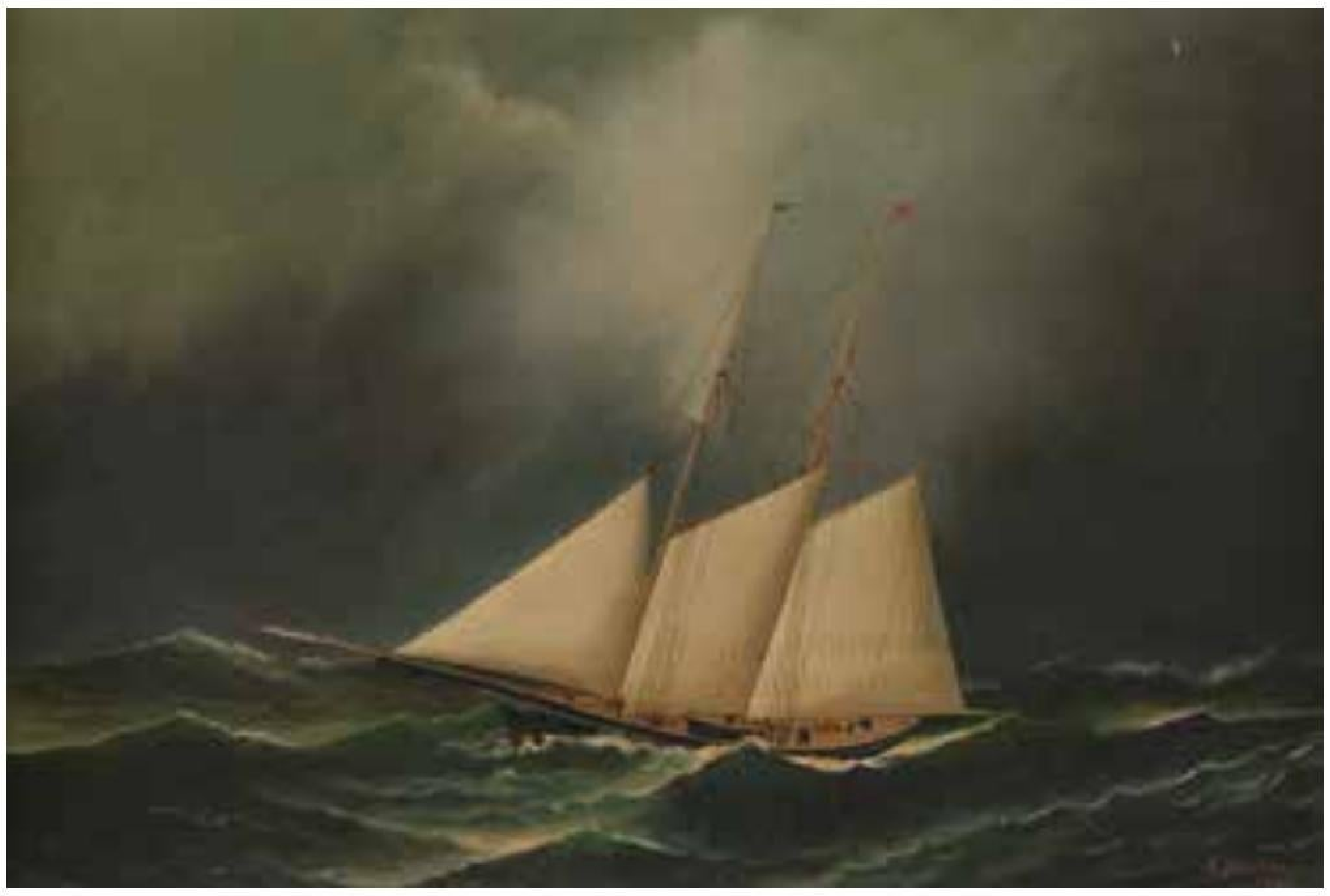
3693. **The American steam/sail vessel *Orizaba*.**
Signed and dated lower left "A. Jacobsen 1895". Oil on canvas, 22" x 36". Framed 28" x 42".
5,000/7,000

3694. **The steamship *Favorite* of the Bay Line flying a large American flag at the stern**.
Several figures visible on deck, at both the bow and stern. Signed lower right "A. Jacobsen".
Oil on panel, 22" x 35". Framed 27.25" x 41.25".
3,000/4,000



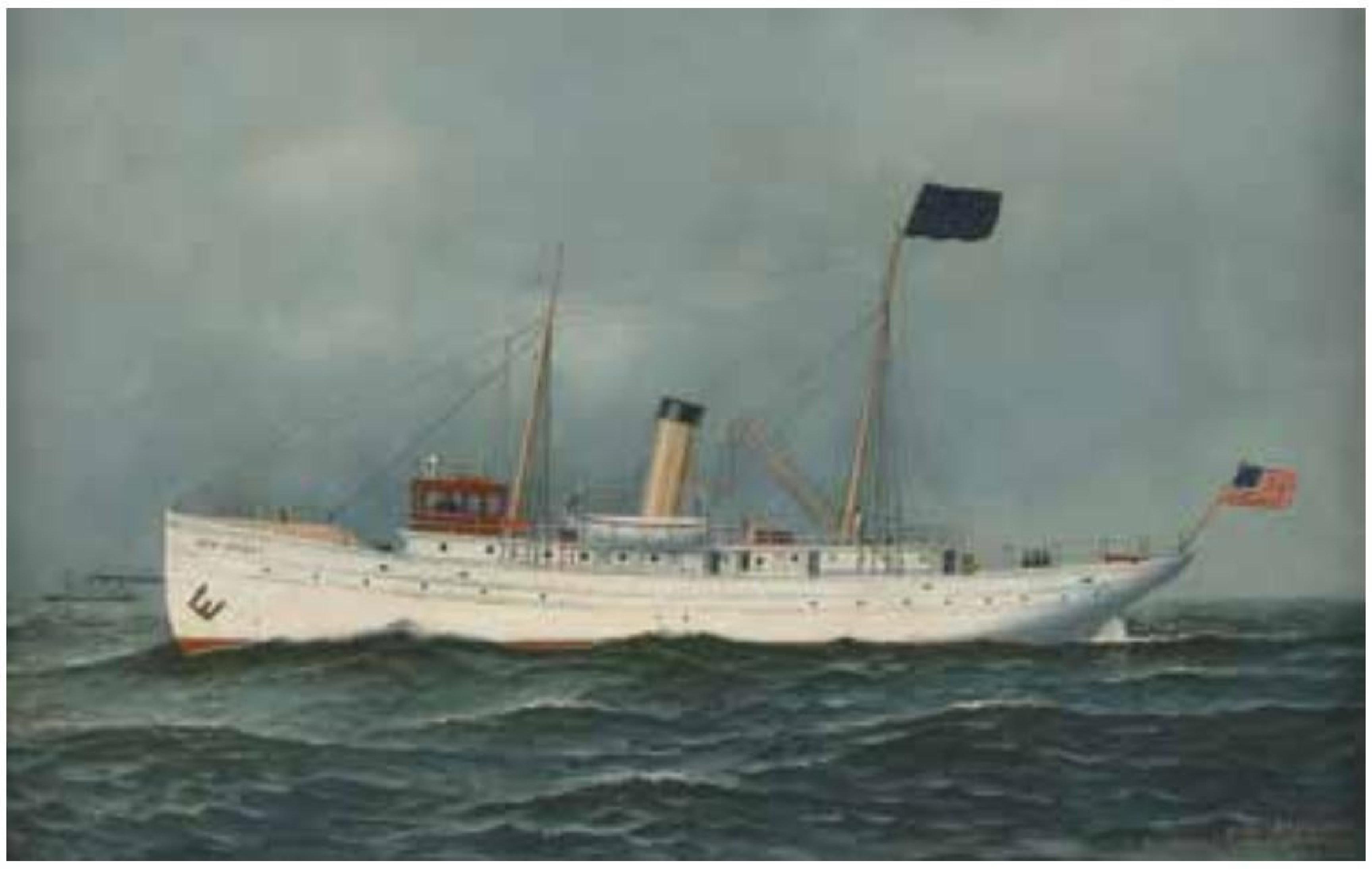
3694

3695. **The schooner *Charity Thacher***.
Signed and dated lower right "A. Jacobsen 1886".
Oil on canvas, 11" x 22". Framed 15" x 26".
5,000/7,000



3695

3696. **Portrait of the steam/sail vessel *New Jersey***.
Signed and dated lower right "A. Jacobsen 1903".
Oil on canvas, 14" x 22". Framed 16.75" x 24.75".
2,500/3,500



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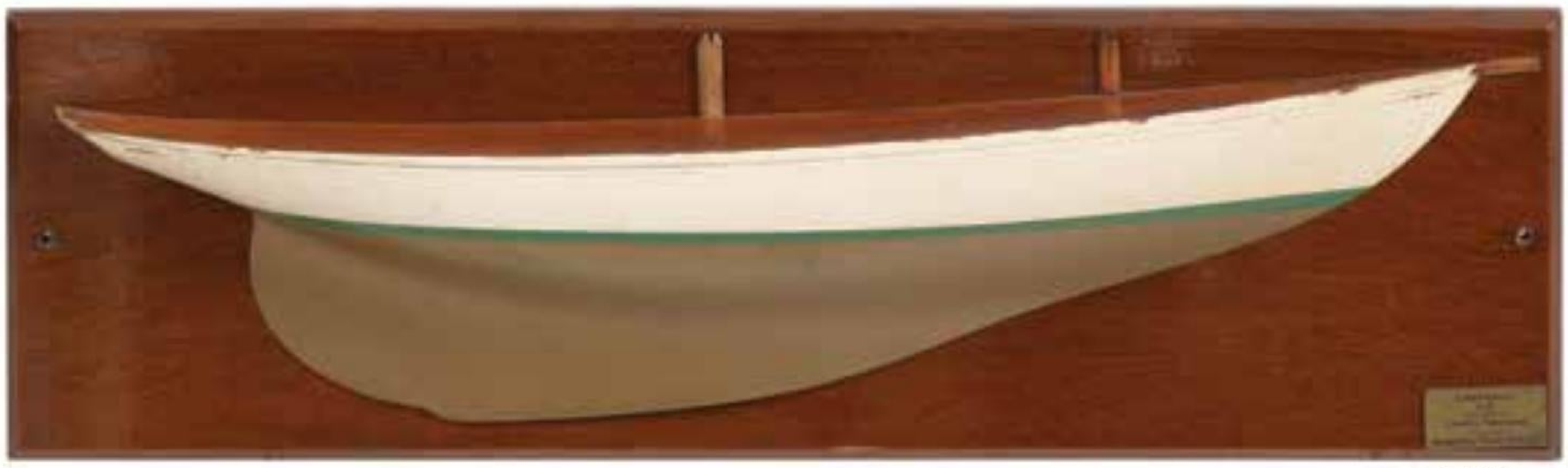
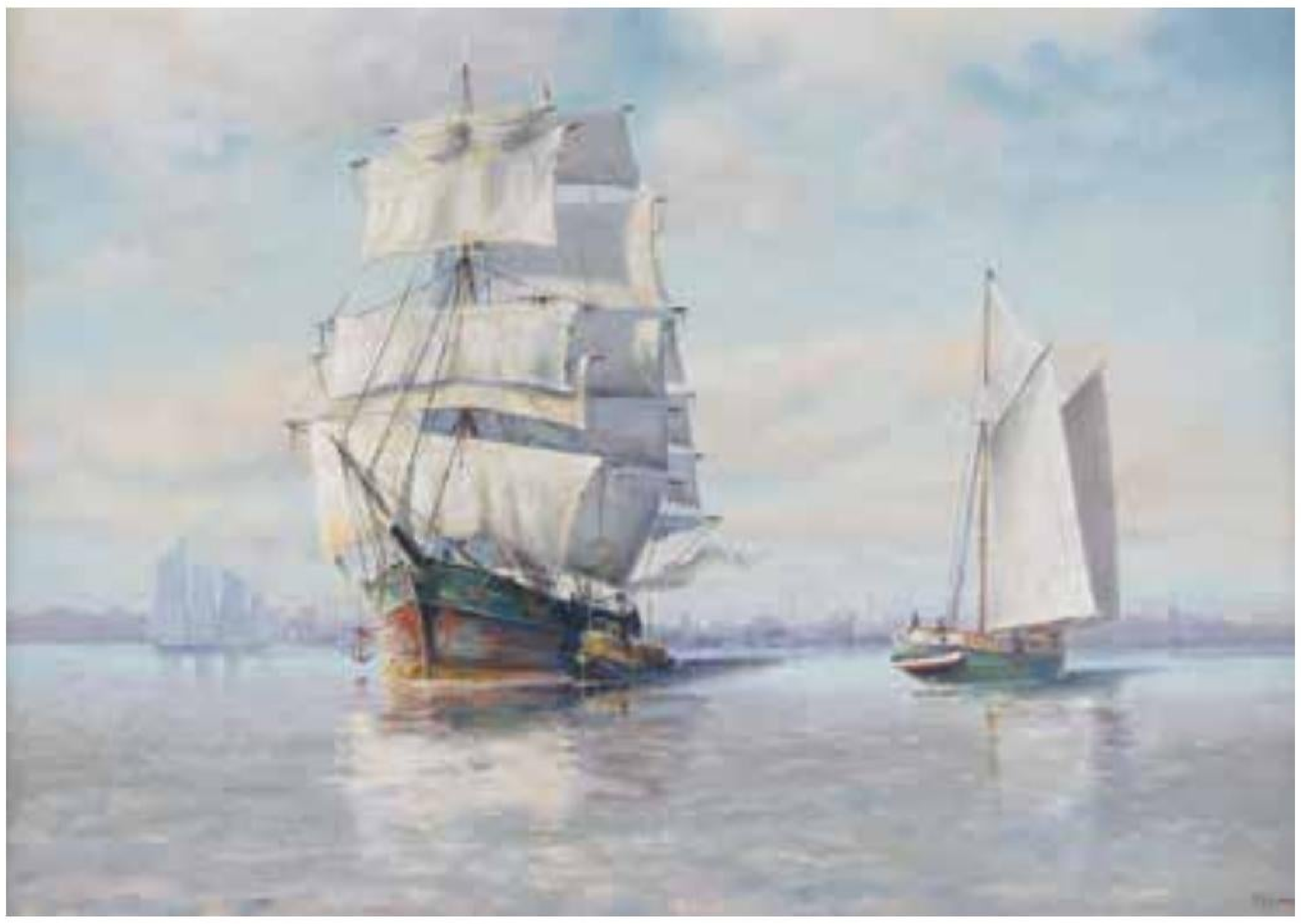


3697

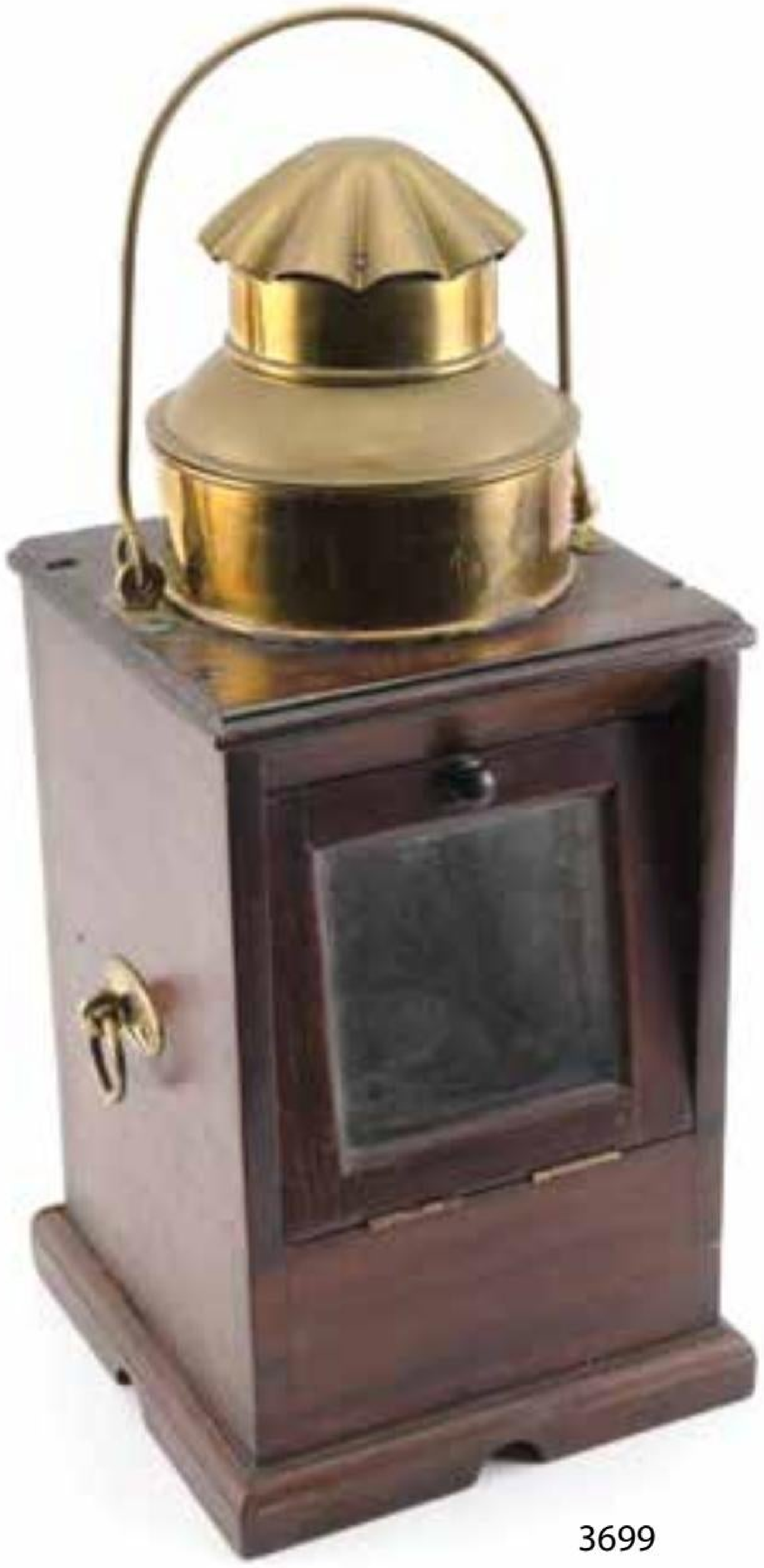
3697. **MOUNTED HALF HULL MODEL OF THE SCHOONER *SAVANNAH***
First Half of the 20th Century
White hull with green boot and bronze-colored bottom. Brass identification plaque mounted to the backboard indicates it was designed by Francis Sweisguth. Includes a note and photos pertaining to the history of the vessel. Backboard 8.75" x 29".
1,000/1,500



3698

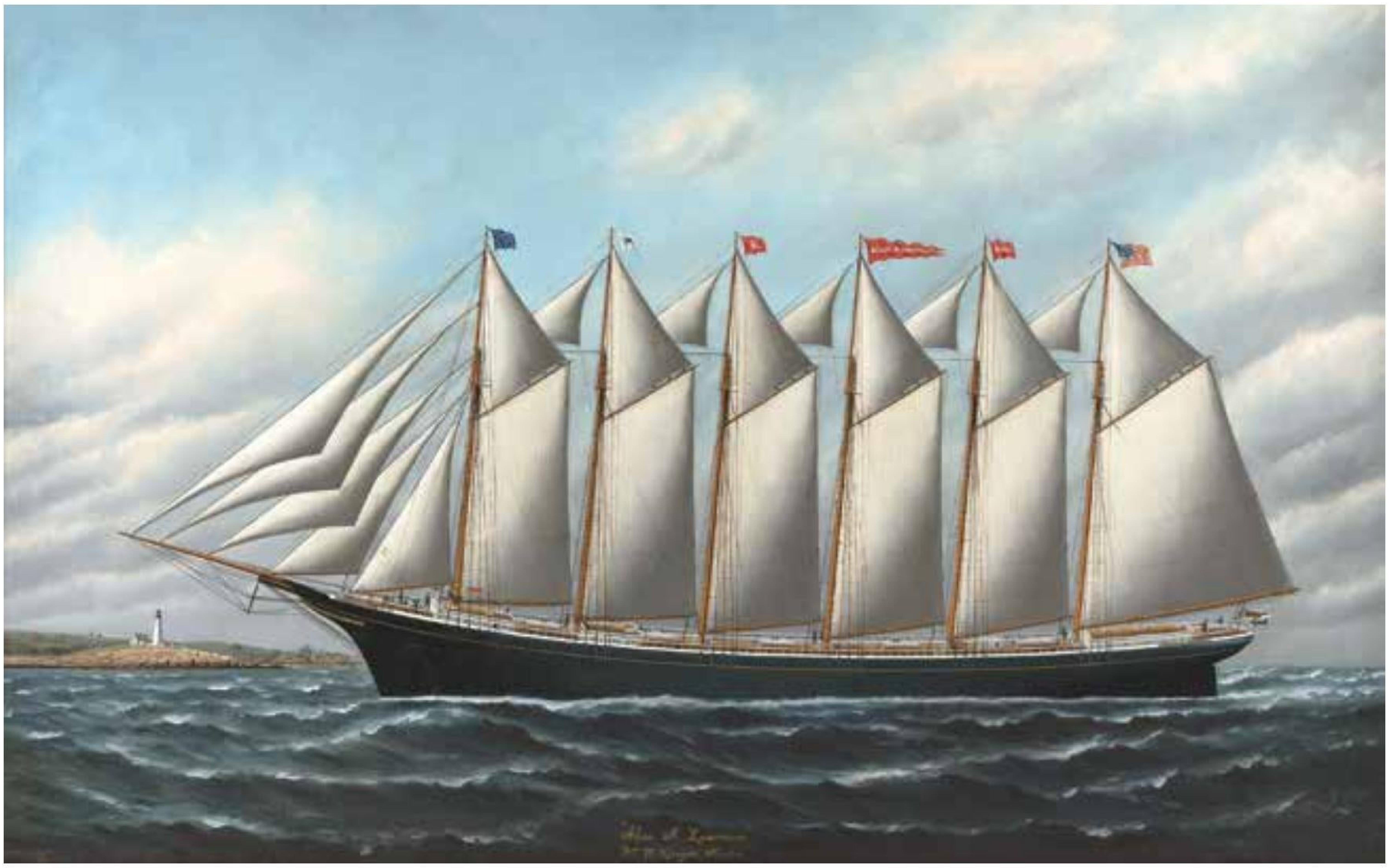
3698. **EPHRAIM FRANK LINCOLN**
Massachusetts, 1865-1934
Ship escorted by a tug. Signed lower right "E.F. Lincoln". Oil on canvas, 24" x 36". Framed 27" x 39". 1,500/2,500

Provenance:
Richard A. Bourne Company, Hyannis, Massachusetts.
A Cape Cod estate.



3699

3699. **"FAITHFUL FREDDIE" BINNACLE**
19th Century
Mahogany dovetailed case with brass hood and swing handle. Brass and copper compass. Height 20.25". 1,000/1,500



3700

3700. SOLON FRANCIS MONTECELLO BADGER
Massachusetts, 1873-1919
"Alice M. Lawrence Wm. R. Kreger, Master". Signed lower left "SFM Badger". Titled lower center. Inscribed verso "SFM Badger 5 Trenton Street Charlestown Mass Artist". Includes a black and white photograph of the ship at dock. Oil on canvas, 26" x 42". Framed 35.5" x 51". 8,000/12,000

Provenance:
Private Collection, New Jersey.

3701. SILVER BROMIDE PHOTOGRAPH OF THE *THOMAS W. LAWSON*
America, Circa 1915
Depicts the seven-masted schooner under sail. Apparently unsigned and unmarked. Matted with handwritten identification label. 15" x 21.25" sight. Framed 25.25" x 31.25". 500/1,000

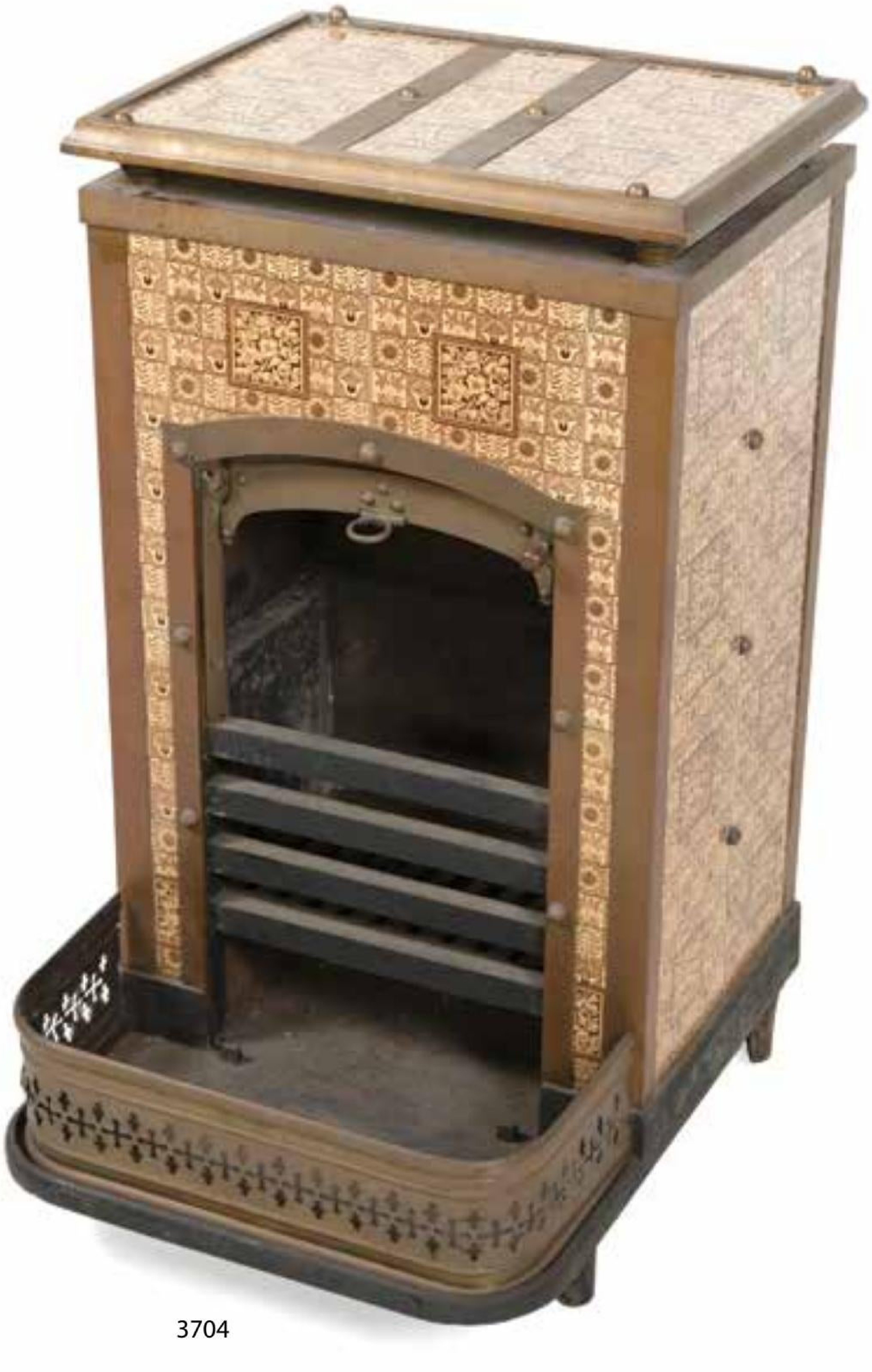
3702. MOUNTED HALF HULL MODEL OF A SCHOONER
Late 19th/Early 20th Century
Built up in six lifts. Applied sprit, prow, skeg and rudder. Backboard and hull to the gunnel under new black paint. Backboard 7.25" x 40". 600/1,000

3703. BARDOU & SON BRASS TELESCOPE ON TRIPOD
Paris, Late 19th Century
Scope length closed 37.5". Tripod leg lengths 52". 500/1,000

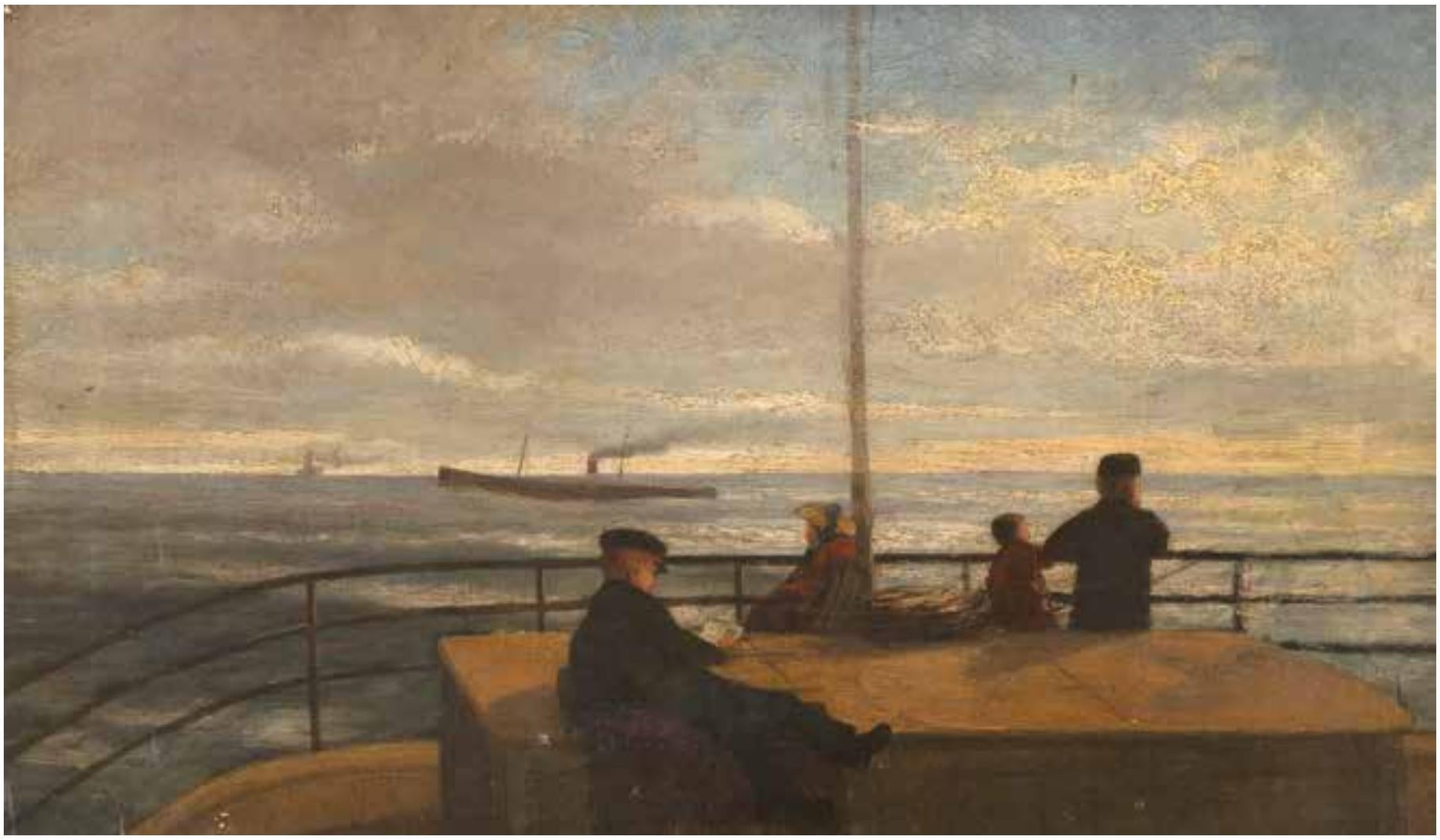
3704. **RARE YACHT PARLOR STOVE**
Last Quarter of the 19th Century
Used in the quarters of Captain Hough of Quincy, Massachusetts. Exterior covered with English porcelain floral tiles. Copper trim. Original brass fender. Cast iron back marked "Murdock Parlor Crate Co. Boston MA". Height 31.5". Width 17.75". Depth 21.5".
1,000/1,500

3705. **LATE VICTORIAN HANGING LIGHT, PROBABLY FROM A CAPTAIN'S QUARTERS**
Second Half of the 19th Century
Milk glass shade with painted floral decoration. Brass frame and reservoir. Crystal prism drops. Height approx. 32". 500/700

3706. **MAHOGANY TABLE FROM THE SHIP *LIBERTE***
20th Century
Inset composite top. Height 21.5". Top diameter 27".
500/1,000



3704



3707

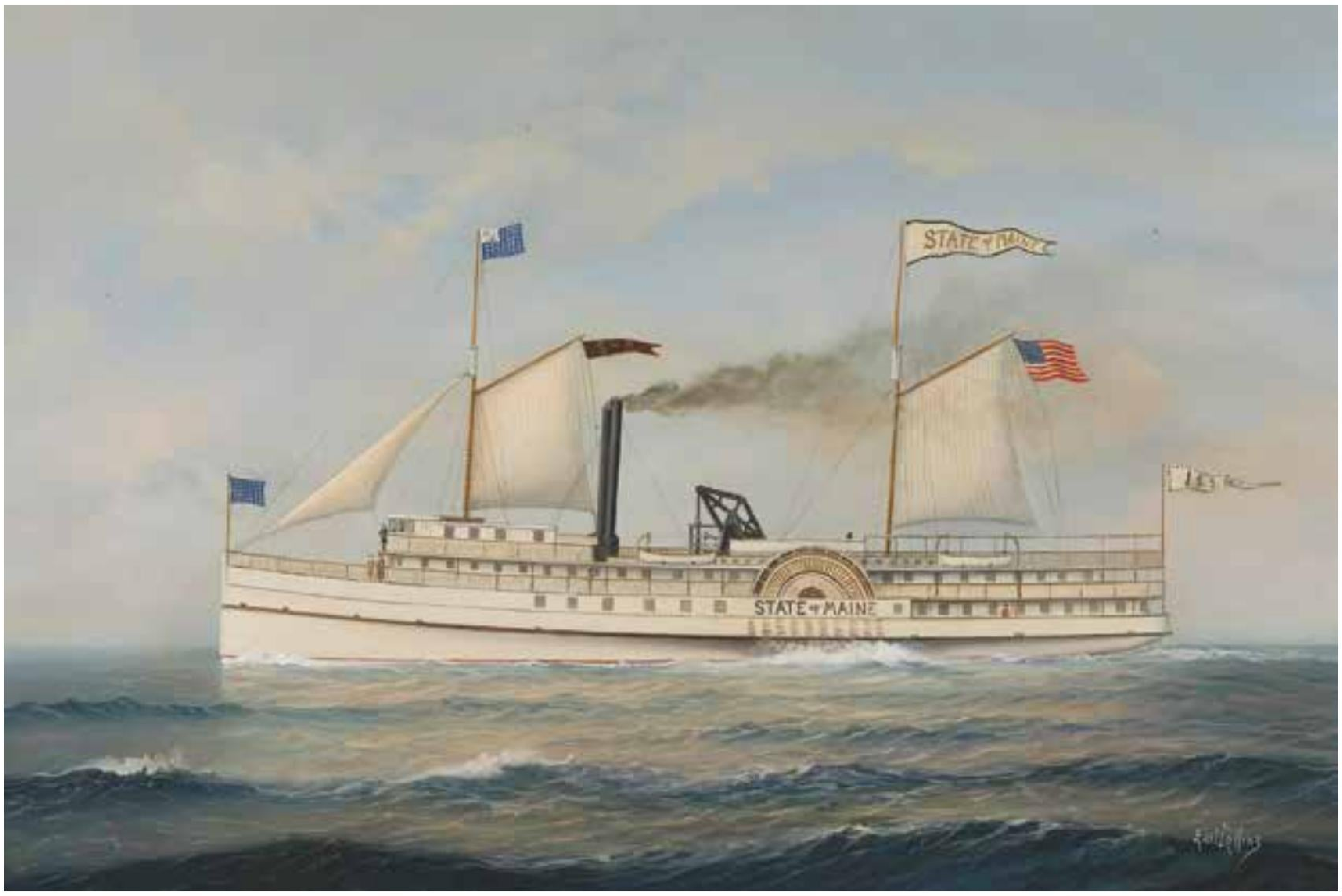
3707. **ATTRIBUTED TO STANISLAS VICTOR EDOUARD LÉPINE**
France, 1835-1892
Relaxing on deck. Unsigned. Inscribed in pencil verso "Stanislas Lepine". Oil on canvas, 15" x 25". Unframed. 3,000/5,000

3708. **FIVE BOOKS AND PAMPHLETS**
A hardcover book pertaining to the vessel *Freedom* from 1943, a journal from the schooner *Baltic*, and three pamphlets pertaining to the cruise ships *Queen Mary* from 1934, the *Queen Elizabeth* from 1938, and the *Mauretania* from 1938. From 13.25" x 10.5" to 15.75" x 10.5". 600/900

3709. **LEATHER-BOUND ALBUM OF PHOTOS OF THE M.S. *SATURNIA* OF THE COSULICH LINE**
New York, Early 20th Century
Contains 44 canvas-backed photographs, mostly interior views of first class. Compiled and produced by Byron Co., New York, and likely from the launch of the vessel in 1927. Also included is paperwork from the consignor's ancestors that detail Leonard Castelli's work as an agent for the Cosulich Line in Boston in the late 1920s and 1930s, as well as several loose photographs, shipboard menus, etc. Album 11.25" x 15.25". Photographs approx. 10.5" x 13.5". 500/800

With a gross tonnage of 24,000, length of 631 feet and breadth of 80 feet, the *Saturnia* was the largest ship of the time ever to embark passengers at Boston.

3710. **CUNARD WHITE STAR LINE MEMO BOARD AND EMPHEMERA**
20th Century
Wall-mounted memo board with a green felt-covered bulletin board and pockets, labeled "Cunard White Star". Includes a late print and a 1955 Cunard Line logbook from the *Ivernia*. Board height 22.75". Width 14". Depth 6". 1,000/1,500



3711

3711. **EARL EDWARD COLLINS**
Connecticut/New York, 1925-1992
The sidewheeler *State of Maine*. Signed lower right "Earl Collins". Oil on canvas, 24" x 36". Framed 31" x 43". 2,500/3,500

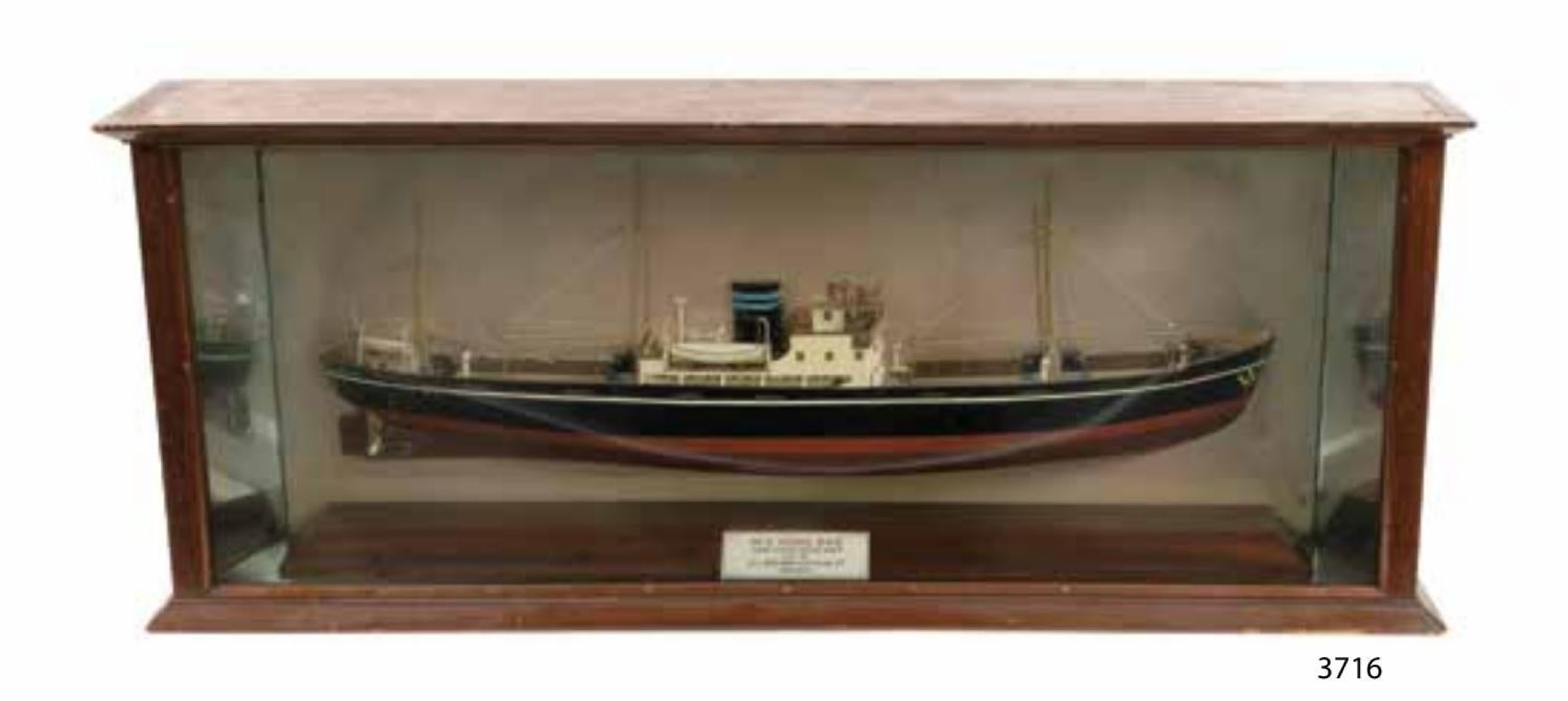
Provenance:
Northeast Auctions, Portsmouth, New Hampshire.
Private Collection, New Jersey.

3712. **CASED MINIATURE SHIP MODEL**
20th Century
Flying an American flag. Set within a molded sea within a glass and wood case. Case height 6". Length 10". Width 4.5". 300/500

3713. **SHADOW BOX HALF HULL MODEL**
Late 19th/Early 20th Century
A three-masted vessel flying an American flag and pennant. Set against a painted sky background in a molded sea. Shadow box height 14". Width 16.5". Depth 2.5". 500/700

3714. **JOHN BRUCE & SONS CHRONOMETER**
Liverpool, Second Half of the 19th Century
Brass-bound mahogany case. Burnished steel dial with Roman numerals. Winding spring in need of repair. Case height 7.5". Width 7.25". Depth 7.25". 500/1,000

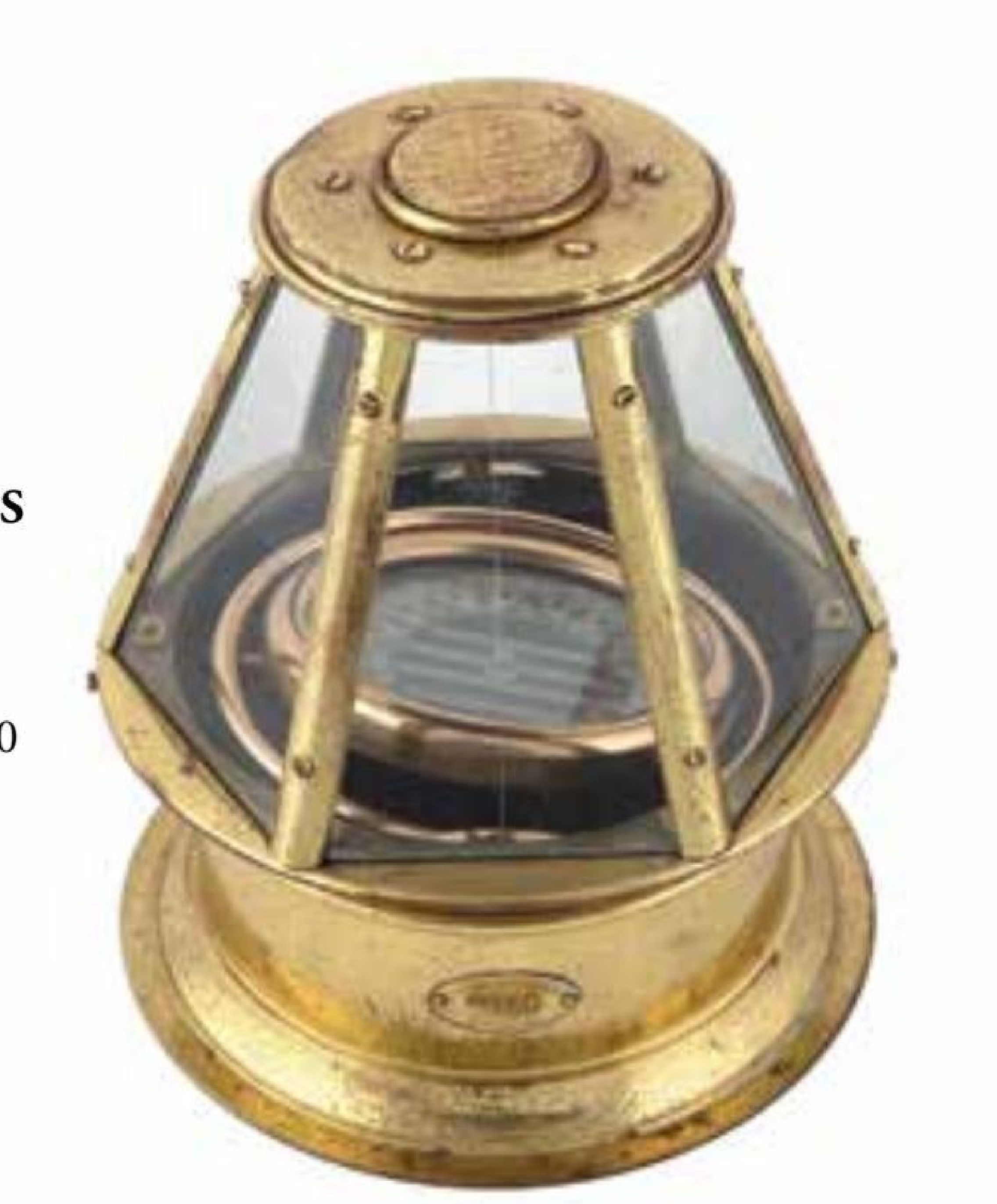
3715. **COMMEMORATIVE BELL**
Mid-20th Century
Marked "Kenai Peninsula Nov. 29. 1958". Kenai Peninsula is in Alaska. No clapper. Height 13". Diameter approx. 13". 500/700



3716

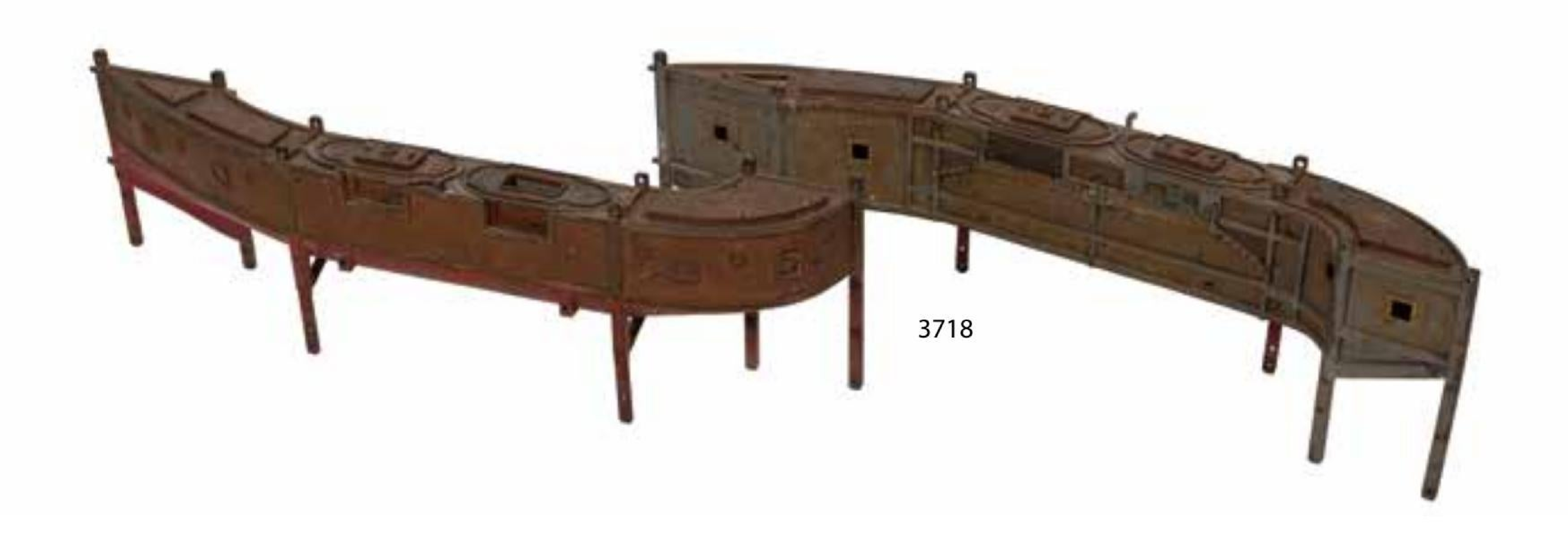
3716. **CASED SHIPBUILDER'S MODEL OF THE MOTOR VESSEL *KONG DAG***
First Half of the 20th Century
Built by George Brown & Co. Marine Ltd., Greenock, Scotland. She was launched in 1949, was sold four times and renamed twice, was broken up in 1980 and deleted from Lloyd's in 1999. Displayed with a maker's plaque within a glass and wood case. Case height 17.5". Length 43". Width 7". 1,000/2,000

3717. **RARE PERKO STARLIGHT COMPASS**
Early 20th Century
Complete with original domed cover. Total height 10". Diameter 9.5". 1,000/1,500

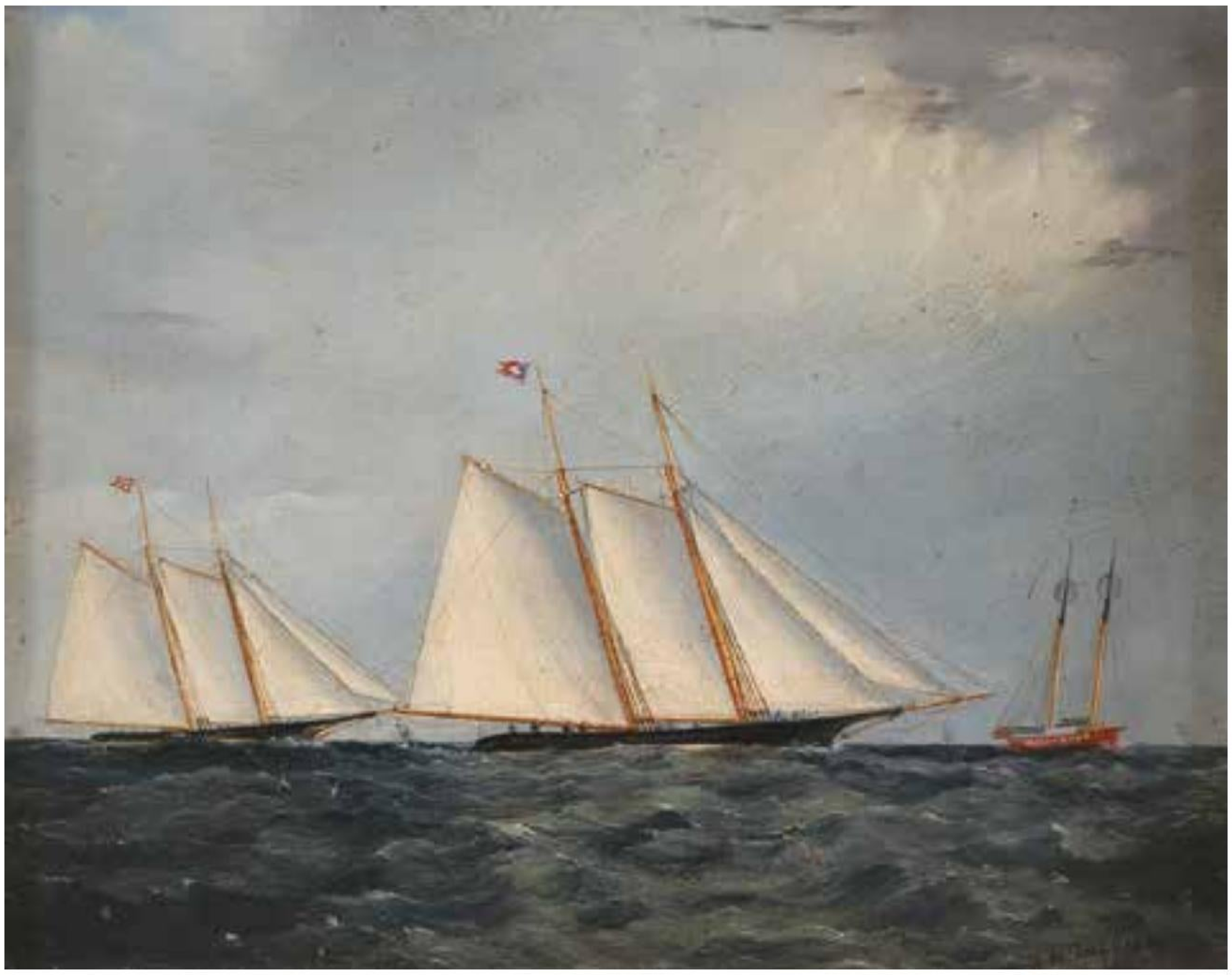


3717

3718. **UNIQUE FREE-STANDING DRYDOCK BUILDER'S MODEL**
America, Circa 1900
Brass, steel and iron with red, gold and green polychromed surfaces. Detailed with holding tanks and four removable inspection service boats. Height 12". Length 42". Depth 7". 2,000/4,000



3718



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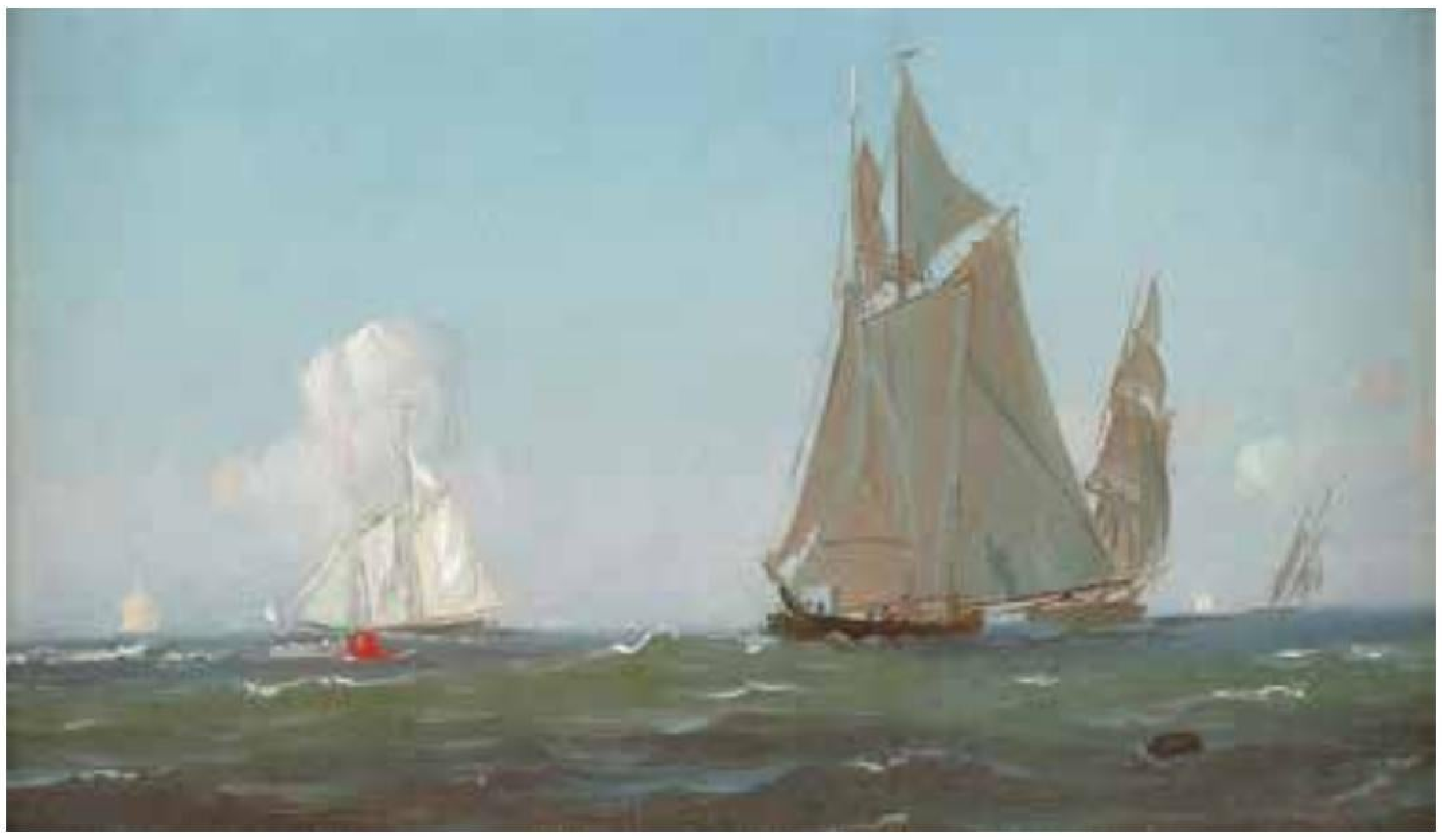
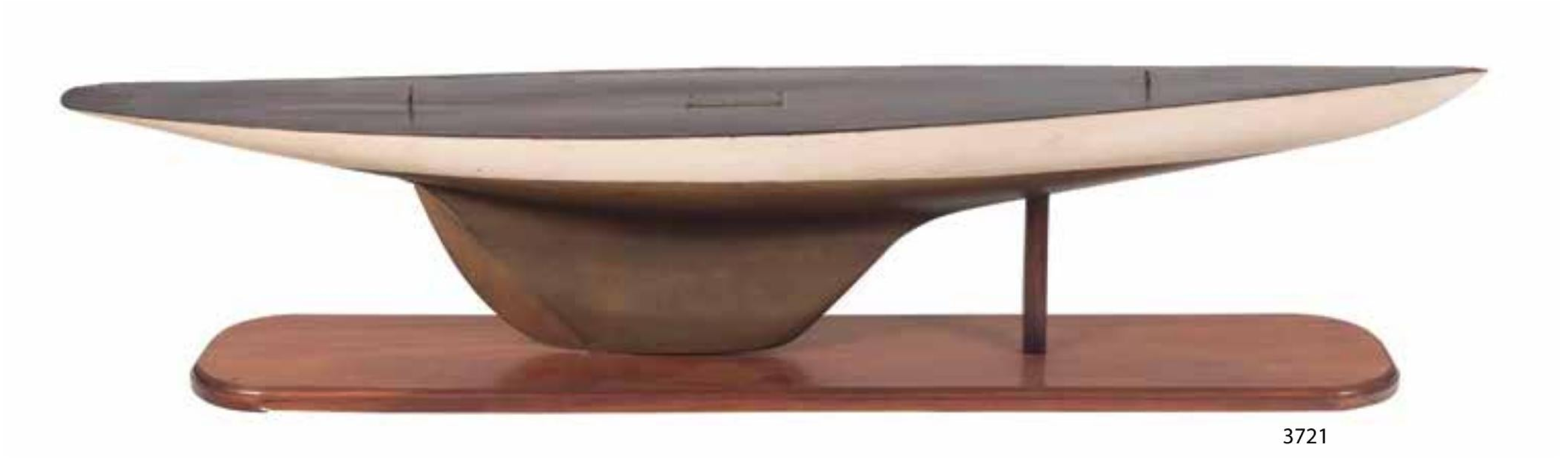


3720

3719. **WARREN W. SHEPPARD**
New Jersey, 1858-1937
Yachts *Sappho* and *Magic* off Sandy Hook. Signed lower right "W.W. Sheppard". Oil on artist board, 8" x 10". Framed 14" x 16".
6,000/9,000

Provenance:
Private Collection, Ohio.
Eldred's, August 13, 2020, Lot #422.
A Massachusetts estate.

3720. **ATTRIBUTED TO WARREN W. SHEPPARD**
New Jersey, 1858-1937
Rounding a buoy. Signed lower right "W.W.S.". Oil on board, 5.5" x 9". Framed 9.5" x 13".
1,000/2,000



3721

Lot 3721 is believed to have been made by Gustav Graham, one of the principal model builders for New York Yacht Club in the Late 19th Century. The companion model is in the Club collection.

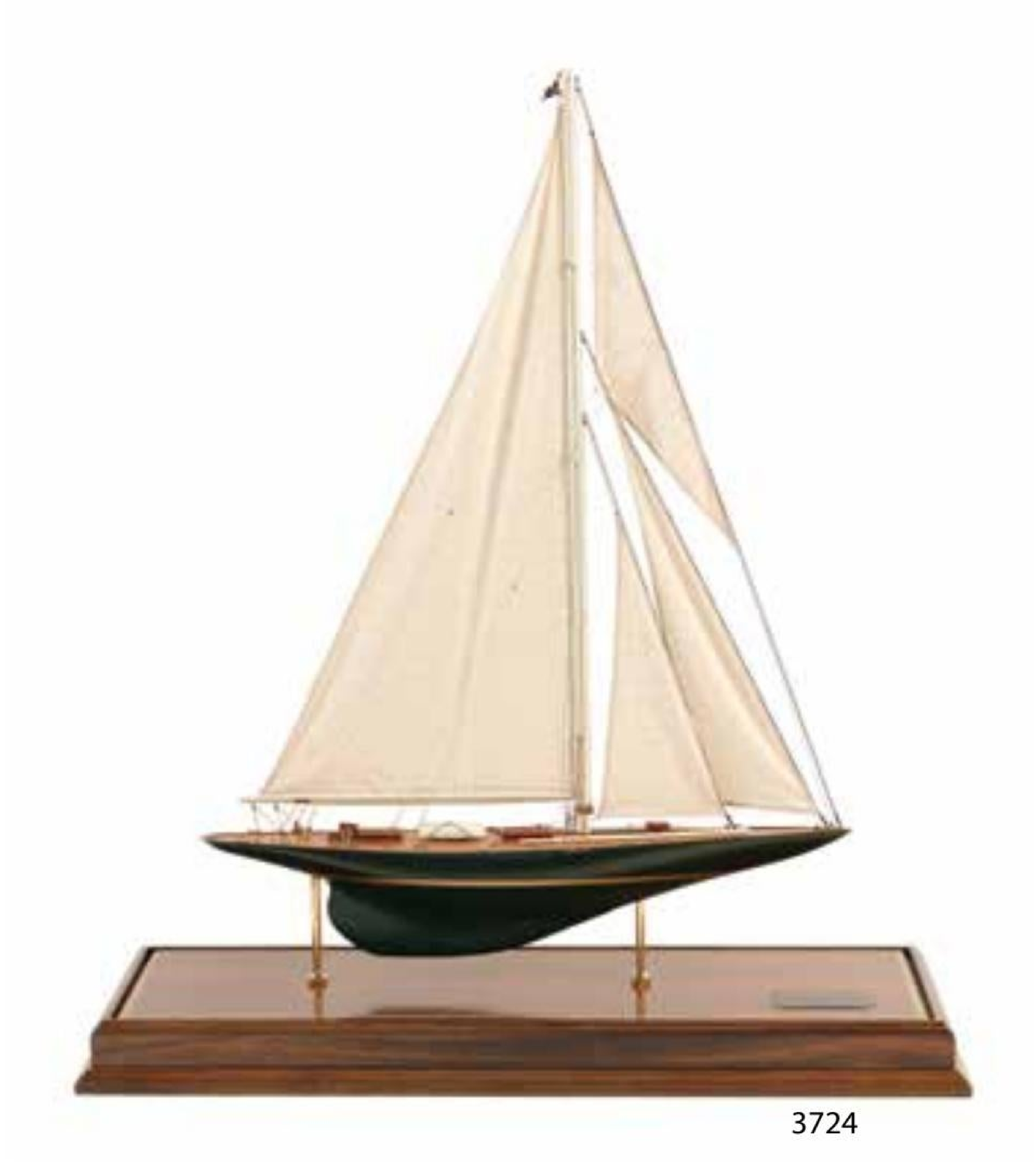
Columbia was designed by Nathaniel Herreshoff for J.P. Morgan and Edwin Dennison Morgan, and she was launched June 10, 1899. Skippered by Charlie Barr, she won all three races against the British challenger ***Shamrock*** in the 1899 and 1901 America's Cup, the first vessel to win the trophy twice in a row.

3721. **FULL HULL MODEL OF THE AMERICA'S CUP YACHT *COLUMBIA***
Circa 1899
Attributed to Gustav Graham (Sweden/America, 19th/20th Century). Hull built up from the solid, which has been hollowed. Topsides painted white and the bottom bronze. Mahogany veneer deck with a brass plaque engraved "Columbia America Cup 1899". Displayed on a simple mahogany stand, supported at the keel with a post. Height on stand 10". Length 49.5". Width 9". 4,000/6,000

Provenance:
Thomas Darling, and thence by descent.
Christie's East, New York, February 1998, purchased by Richard Kelton.
The Kelton Collection of Marine Art & Artifacts.
The current consignor.

3722. **THOMAS SEWELL ROBBINS**
United Kingdom, 1810-1880
The yacht *America*. Signed lower left "TS Robbins". Watercolor, 14" x 20.75" sight. Framed 21.25" x 28.75". 500/700

3723. **TWO STERLING SILVER JULEP CUP SAILING TROPHIES**
20th Century
"Waukegan to Belmont Race" and "8 Mile Buoy Race". Both with engraved lettering surrounding an applied burgee. Heights 4". 400/600


3724

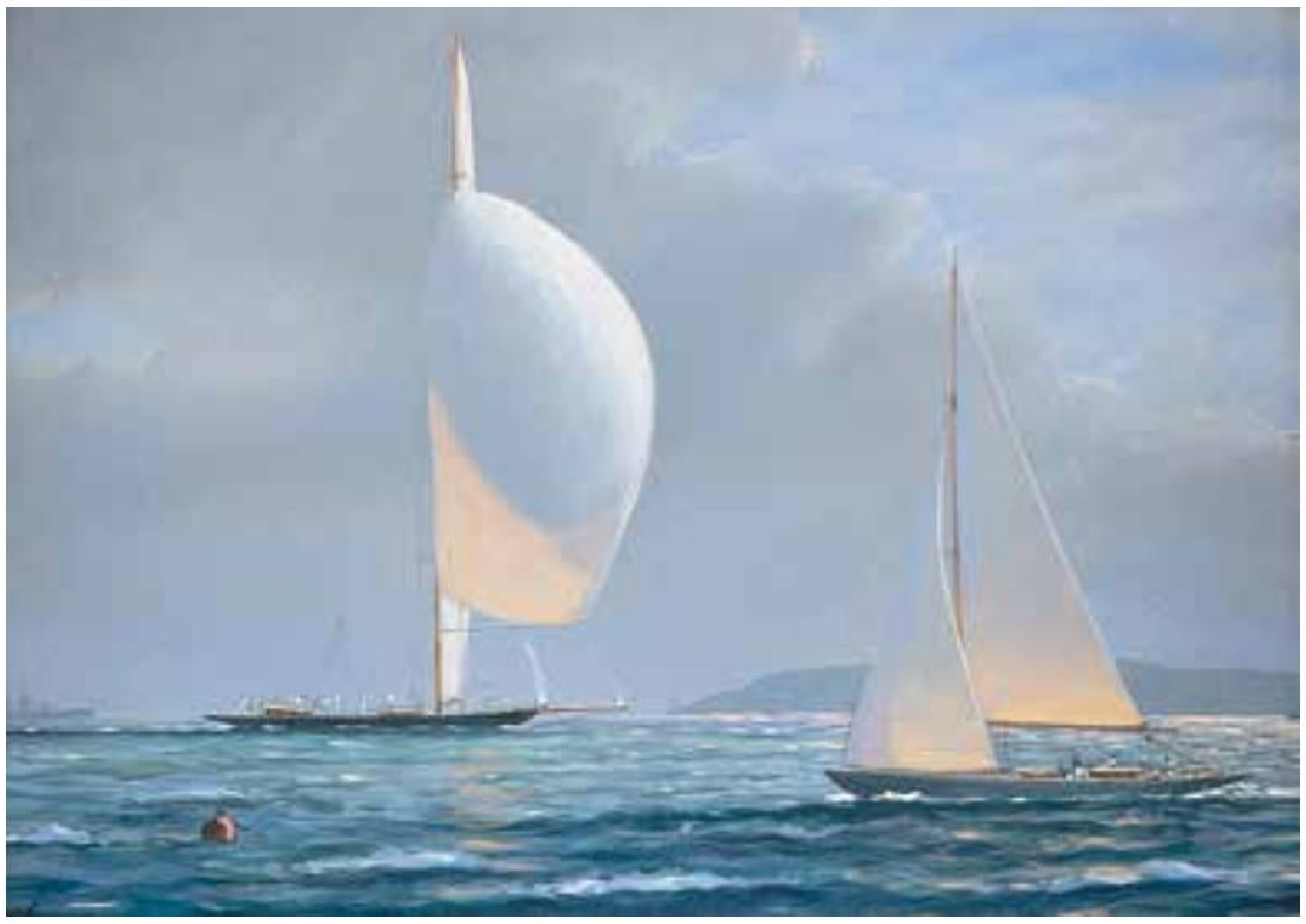
CASED MODEL OF THE AMERICA’S CUP YACHT *SHAMROCK V*
20th Century

Owned by Sir Thomas Lipton. Planked mahogany deck. Linen sails. Displayed on brass pedestals within a brass-trimmed glass case with wooden base. Case height 39”. Length 33”. Width 13”. 1,000/2,000

3725. TIMOTHY THOMPSON
England, 1951-

Shamrock in Plymouth Sound”. Signed lower left “T. Thompson”. Oil on board, 5” x 7”. Framed 9.5” x 11.5”. 1,500/2,500

Provenance:
Quidley & Company, Nantucket, Massachusetts.
A Massachusetts estate.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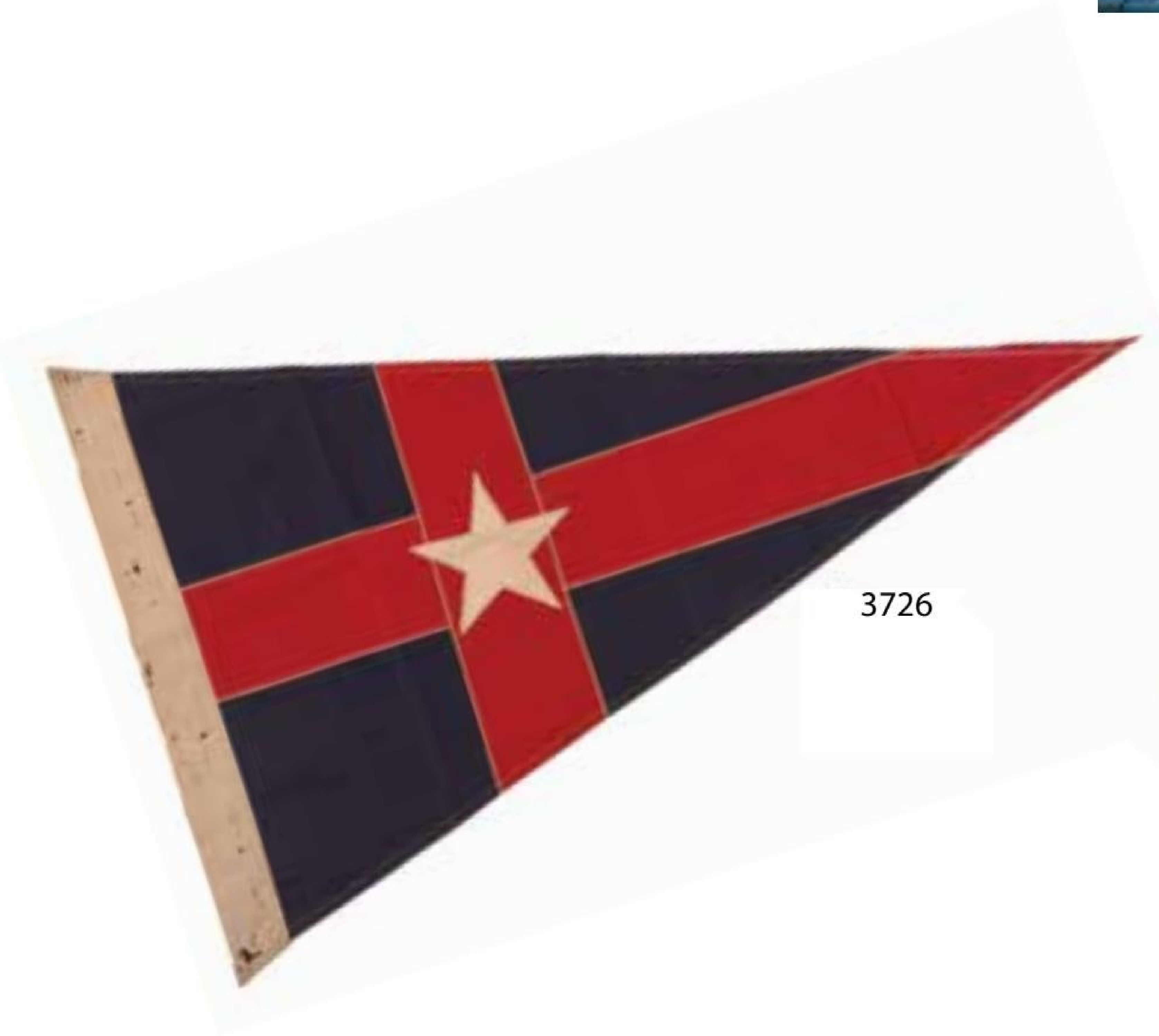
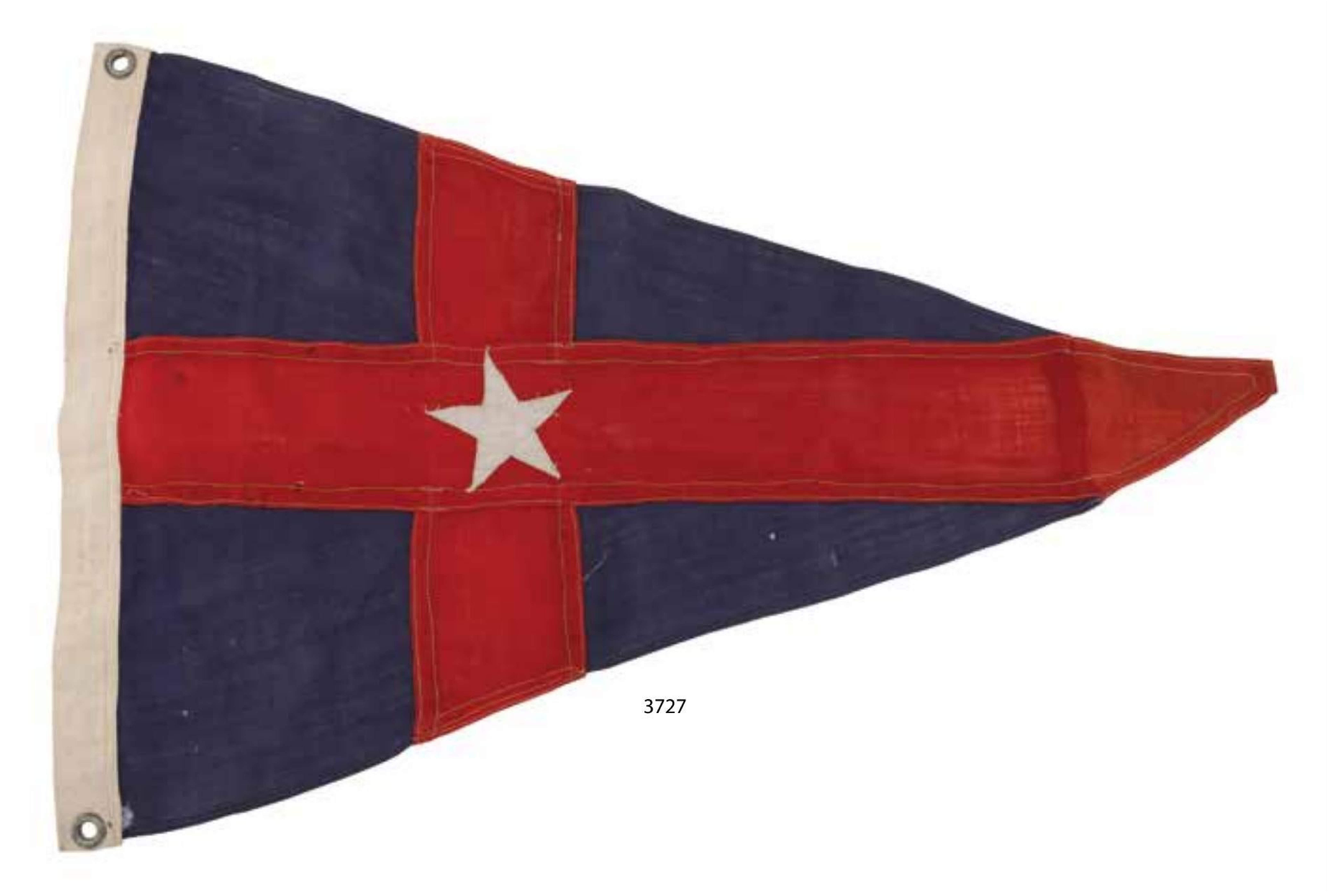

3726

3726. NEW YORK YACHT CLUB BURGEE AND A 14KT YELLOW GOLD BURGEE PIN
Early 20th Century

Burgee 16.25” x 27.25”. 1,000/1,400



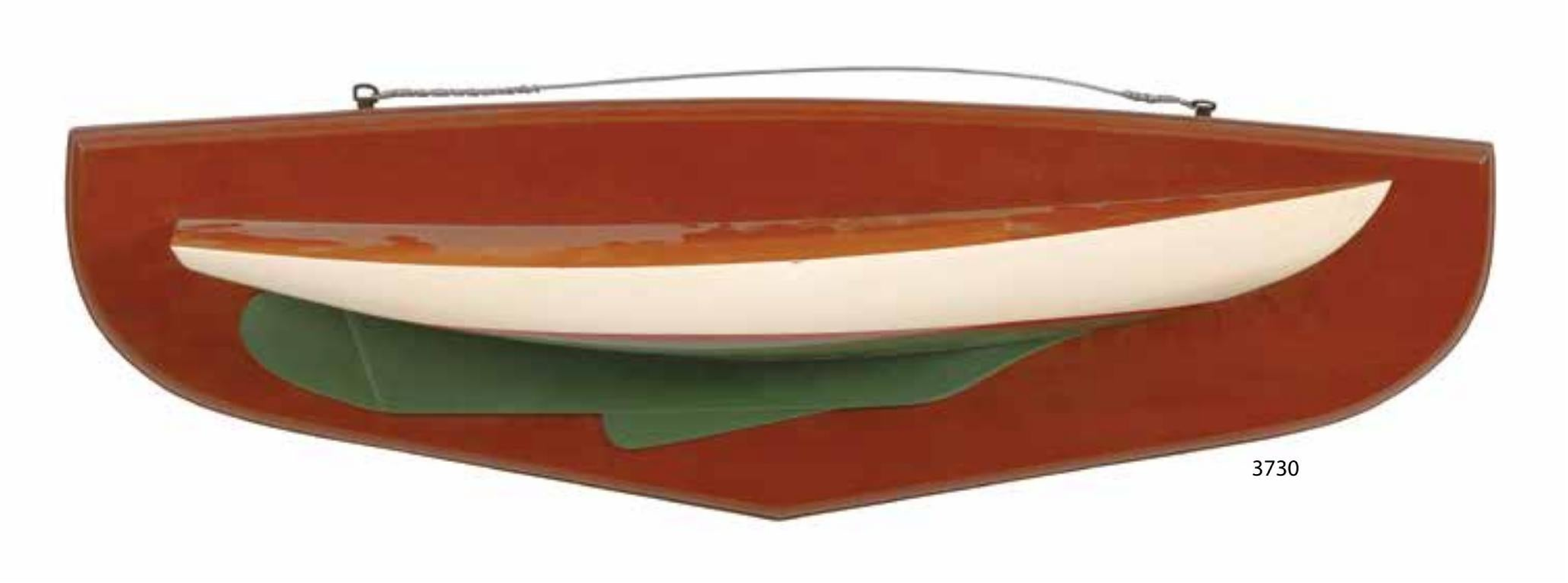
3727

3727. **NEW YORK YACHT CLUB BURGEE**
Circa 1930
Wool. Approx. 20" x 30". 250/350

3728. **BURGEE FROM THE COLUMBIA YACHT CLUB, NEW YORK**
Late 19th/Early 20th Century
Wool. Approx. 20" x 30". 200/300

The **Columbia Yacht Club** was founded in 1867. Originally located at the Hudson end of 57th Street, it moved to the foot of West 86th Street in 1874 and by 1888 had 128 members. The building was razed to make room for the expansion of Riverside Park in the 1930s and the club temporarily moved to a barge before it disbanded.

3729. **THREE BRONZE YACHT BADGES**
First Quarter of the 20th Century
Painted with burgees of the New York Yacht club, the Colonial Yacht Club and the Riverside Yacht Club.
Lengths from 6" to 7.25". 300/500

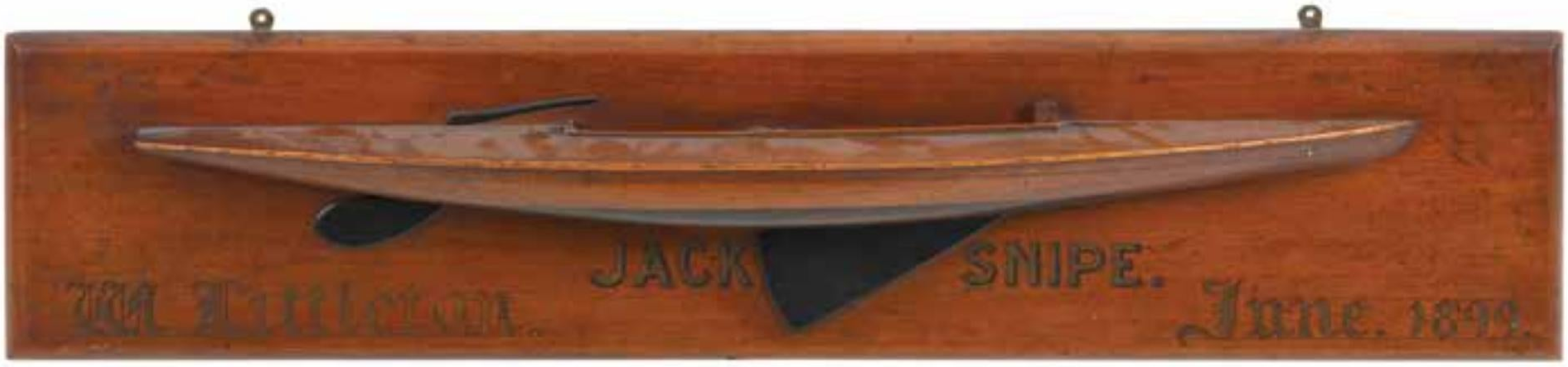


3730

3730. **MALCOLM M. CROSBY MOUNTED HALF HULL MODEL OF A WIANNO SENIOR**
Centerville, Massachusetts, Circa 1974
Painted white topsides, red boot stripe and green below the waterline. Molded-edge mahogany backboard shaped in the form of a Wianno Senior transom. Signed and dated on reverse "Malcolm M. Crosby 1974 Wianno Senior". Backboard 9" x 29.25". 800/1,200

Malcolm Crosby is a great-grandson of Horace S. Crosby, the designer of the original catboat, and a member of a family that has purportedly been building boats on Cape Cod since the Revolutionary War. He made half hulls for more than 40 years and is considered a master craftsman. Several of his pieces are in maritime museum collections.

The **Wianno Senior** was designed in 1913-14 by Horace Manley Crosby for sailing on Nantucket Sound. The gaff-rigged sloops are raced by four Cape Cod yacht clubs: Bass River, Hyannis, Hyannis Port and Wianno. One of the original Wianno Seniors is in the collection of Mystic Seaport, but perhaps the most famous is President Kennedy's ***Victura***, which is now on display at the John F. Kennedy Library.



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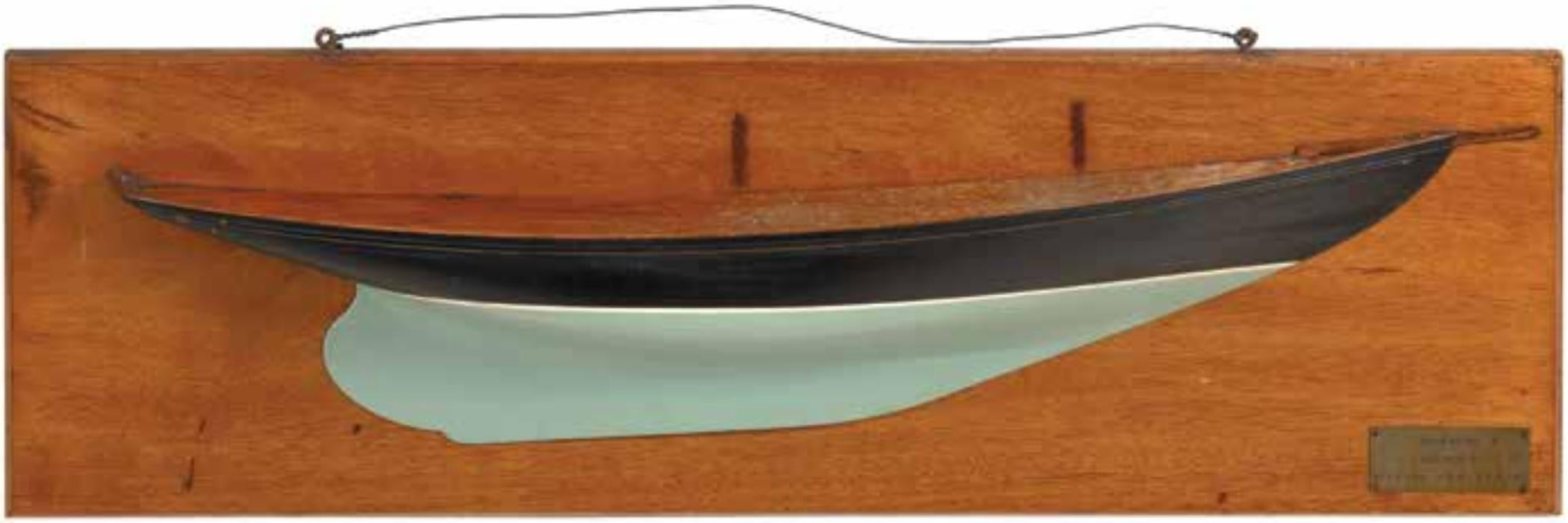
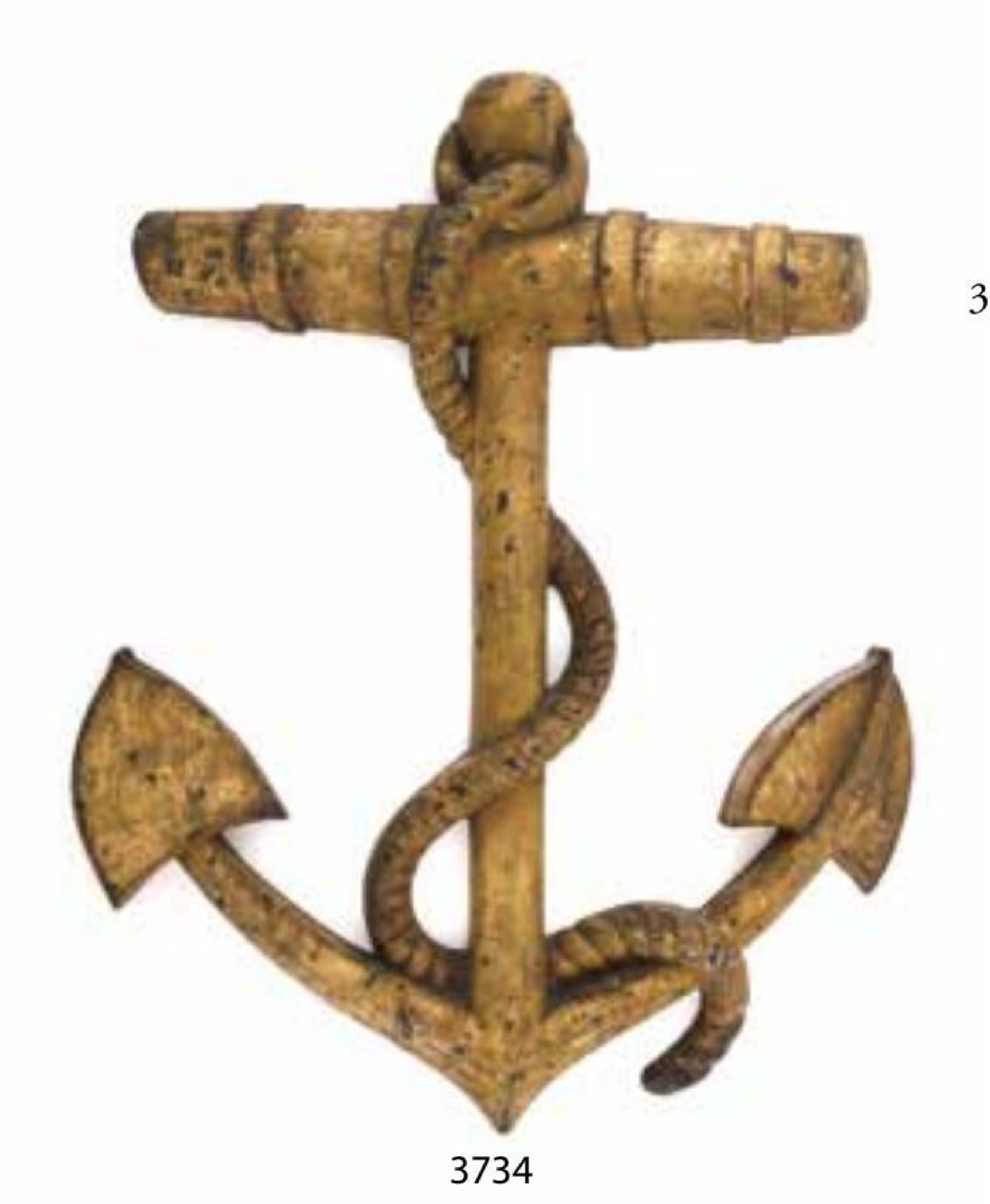


3732

3731. **MOUNTED HALF HULL MODEL OF THE SAILING VESSEL *JACK SNIPE***
Late 19th Century
Beautifully made. Yacht club burgee painted on the bow. Backboard 7.25" x 31.75".
1,000/1,500

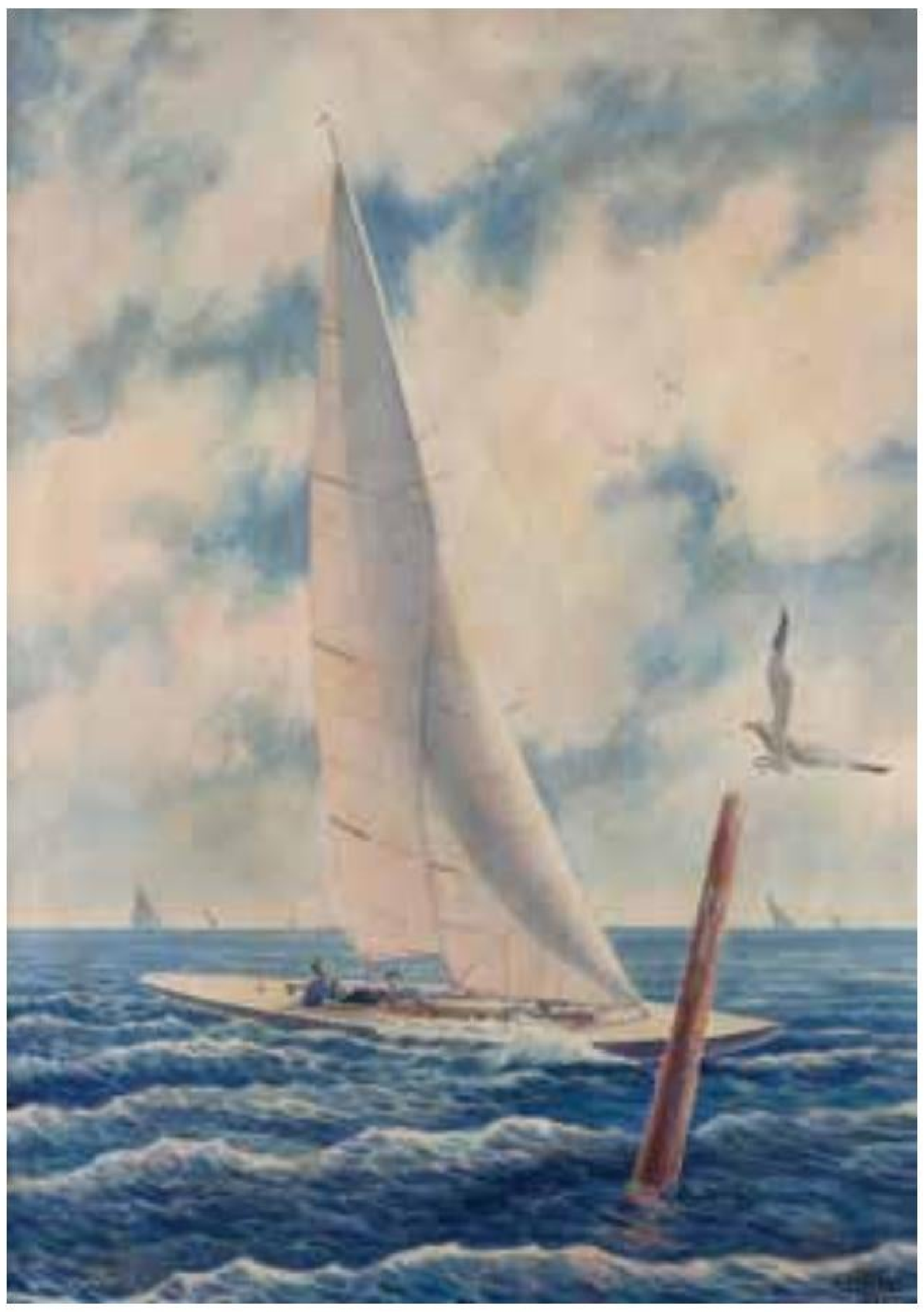
3732. **MOUNTED HALF HULL MODEL OF THE *SACHEM II***
America, 20th Century
Yacht designed by John Alden. 500/700

3733. **MARSOM B. PRATT HALF HULL MODEL THE YACHT *SHIRLEY***
America, Contemporary
Yacht designed by John Alden. Length 47". 400/700

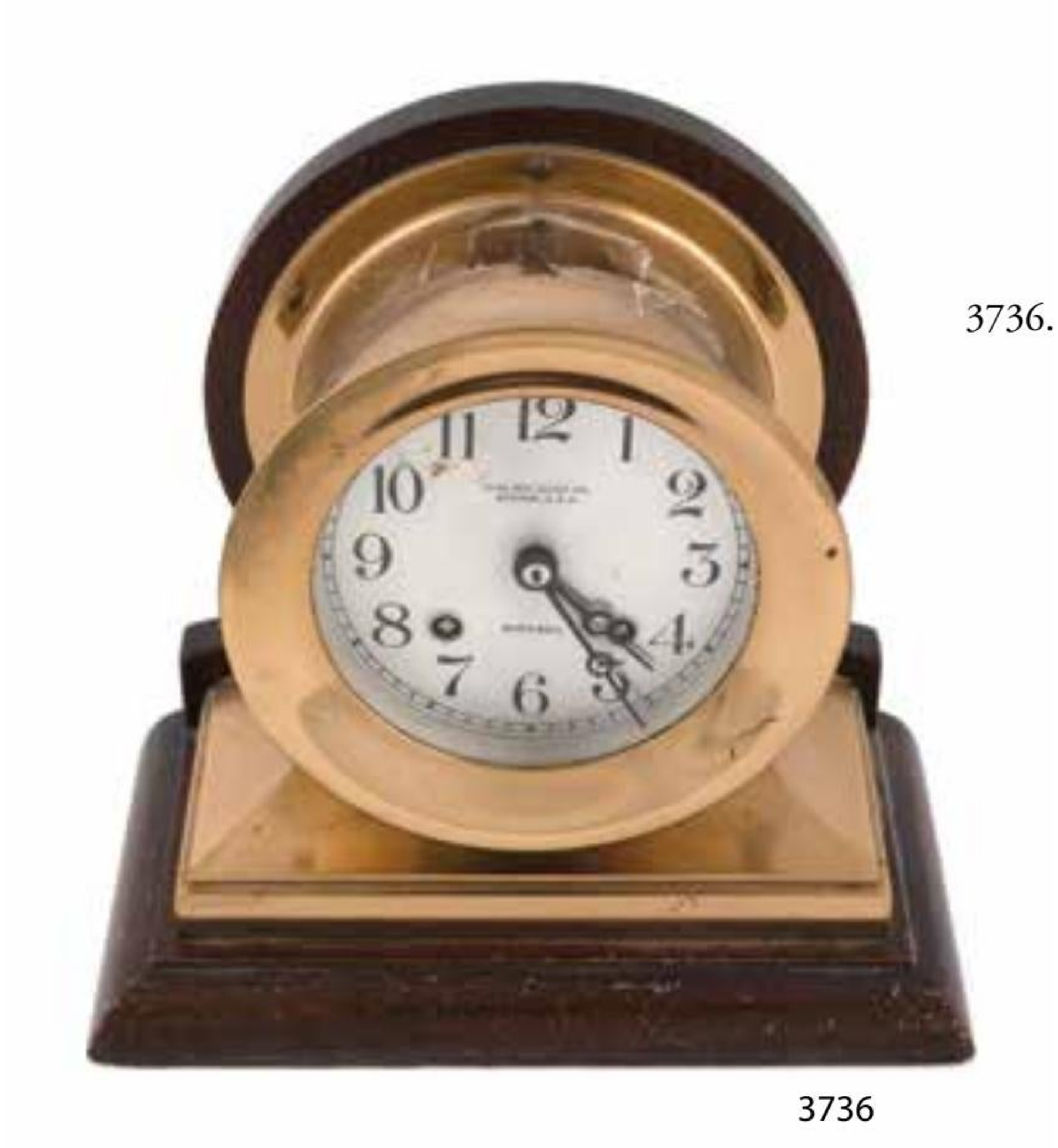

3734

3734. **CAST IRON FOULED ANCHOR WALL PLAQUE**
Circa 1880-1890
Probably from a yacht club. Original gold-colored surface. Height 16.5". Width 12.5". 1,200/1,500

Provenance:
Jewett-Berdan, Newcastle, Maine.

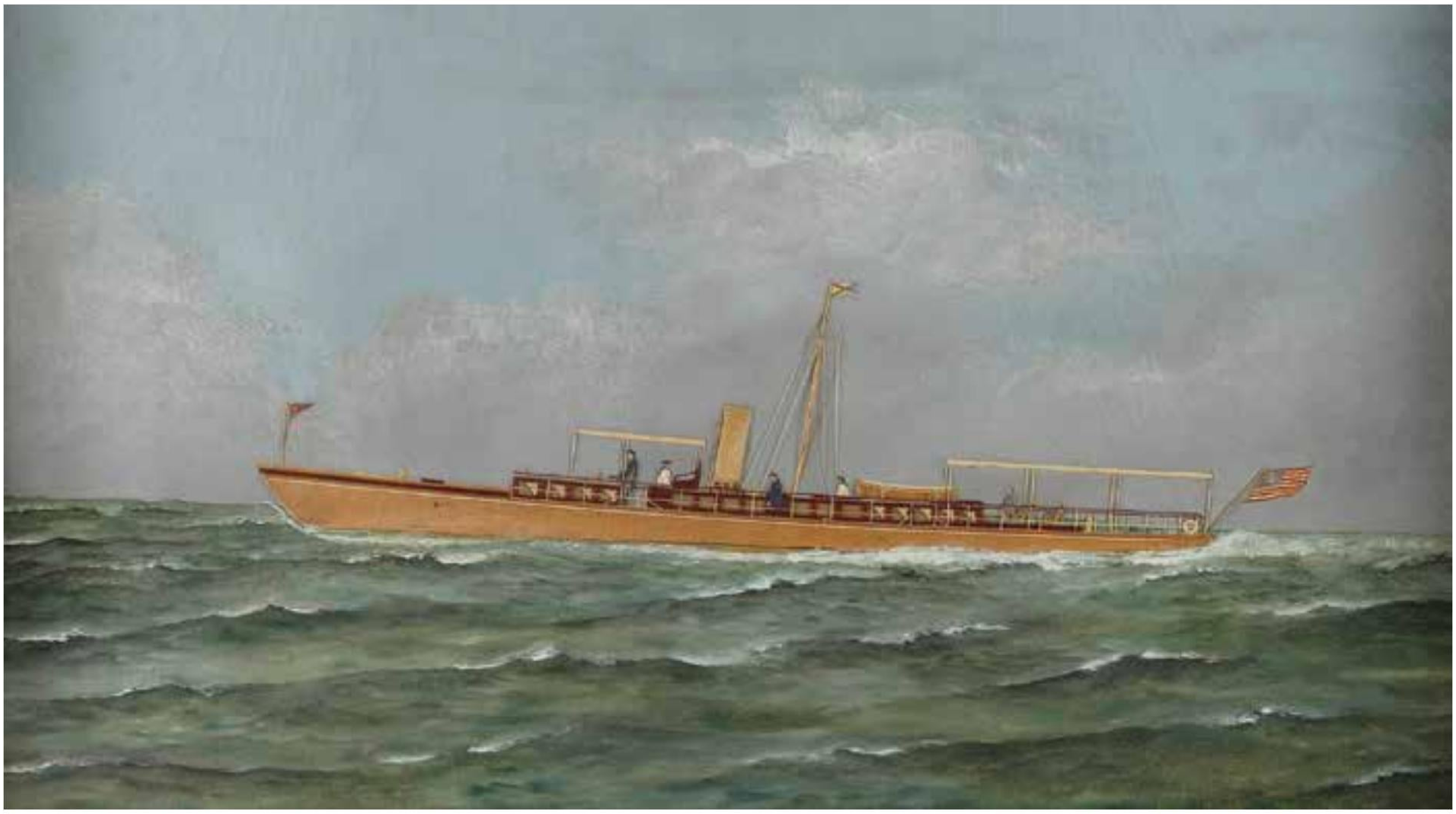

3735

3735. **JESSE HARRISON MASON**
Maryland, 1891-1969
"Lusty Loon III". Signed lower right "Jesse Harrison Mason". Titled on mat. Watercolor on paper, 18.25" x 13.25" sight. Framed 28" x 22". 100/200


3736

3736. **CHELSEA SHIP'S BELL CLOCK**
Boston, 20th Century
Wooden base. Includes key. Total height 8". Diameter of face 4". 300/400

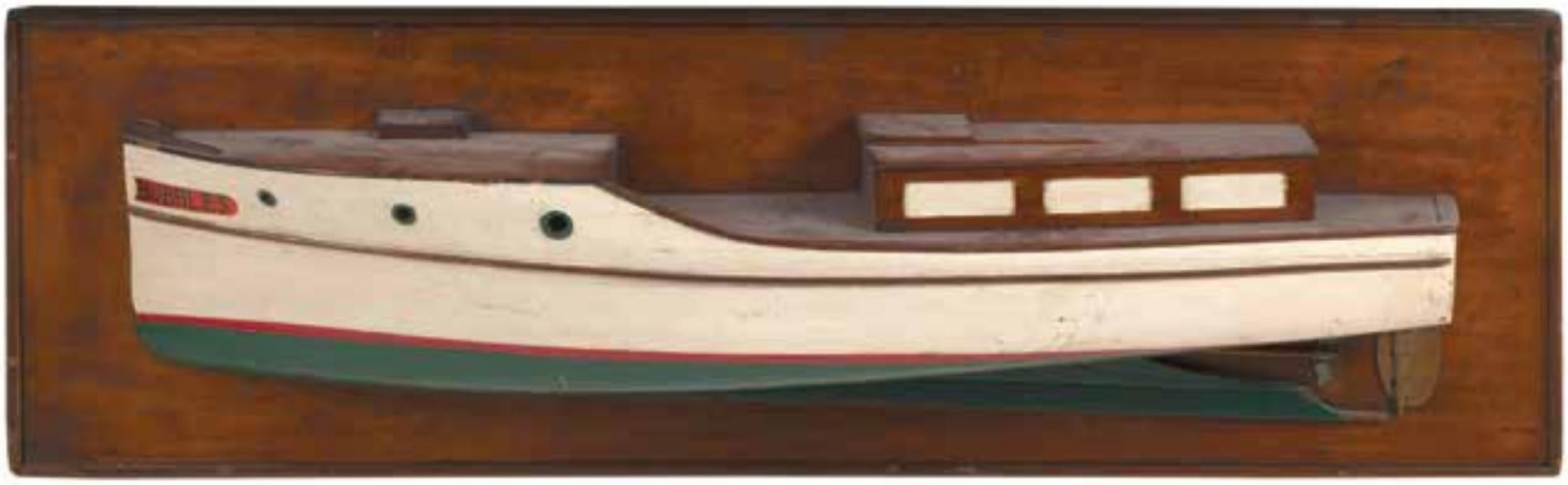
3737. **CHELSEA SHIP'S WHEEL CLOCK**
Boston, 20th Century
Mahogany base. Total height 10.5". Diameter of face 3.5". 300/500



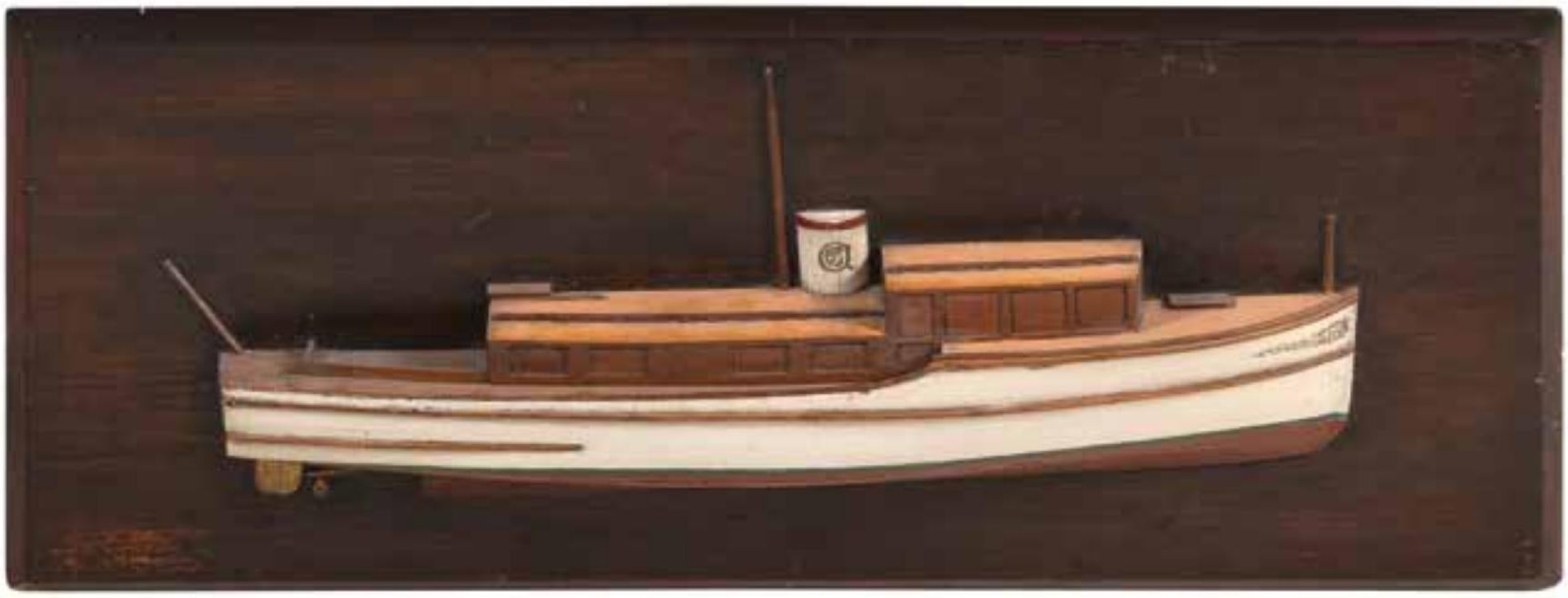
3738

3738. **THOMAS (T.W.) WILLIS**
New York/Denmark, 1850-1925
Cornelius Vanderbilt's steam yacht *Mirage*. Signed lower right "T. Willis". Oil on canvas with applied silk needlework, 18" x 32". Framed 25" x 39".
3,000/5,000

3739. **ORNATE BRONZE YACHT BINNACLE BASE**
Late 19th/Early 19th Century
Compass inset into bowl. Fluted Corinthian column pedestal raised on griffin's-head feet. Height 34". Diameter of base 16". 800/1,200



3740

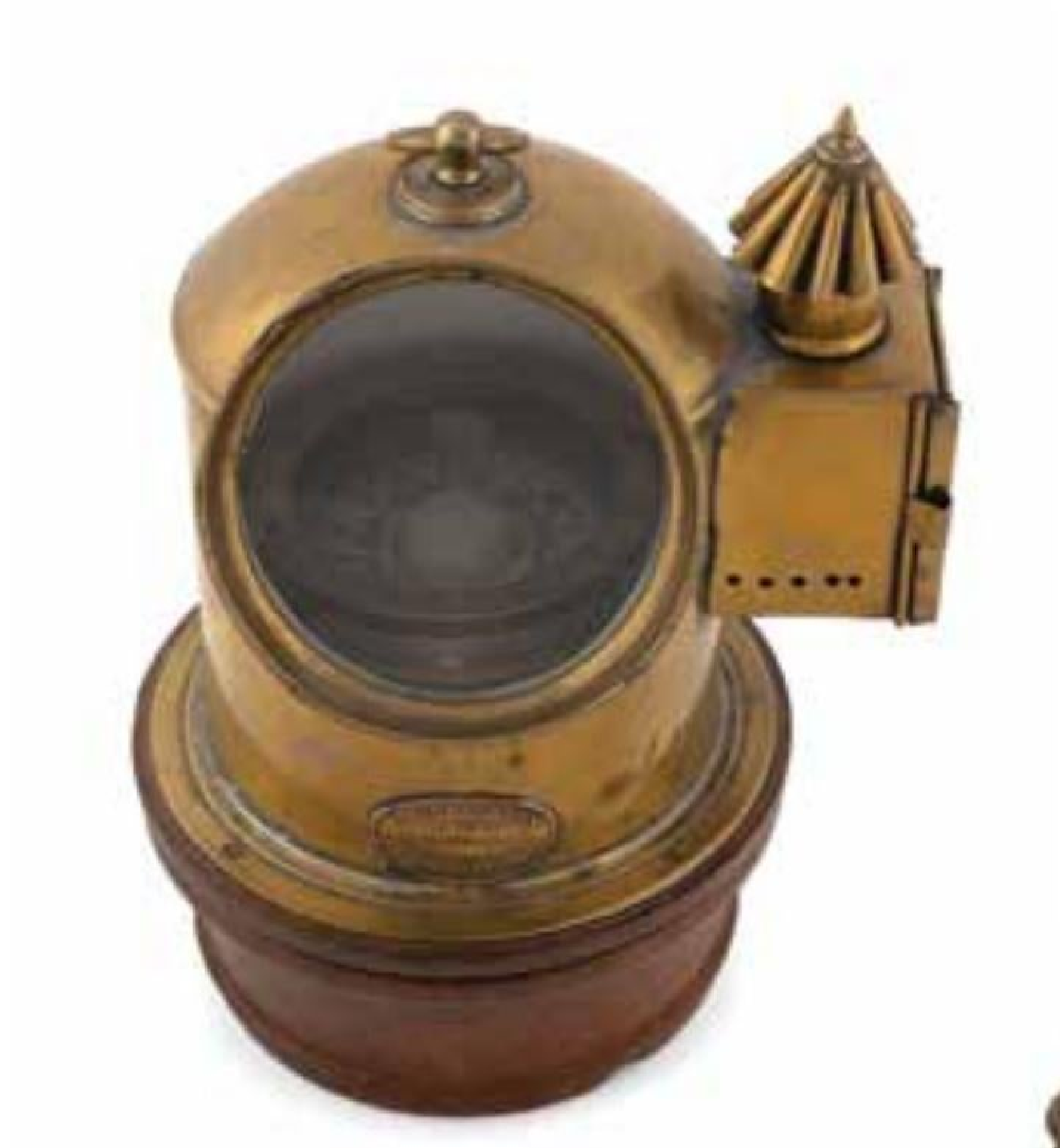


3741

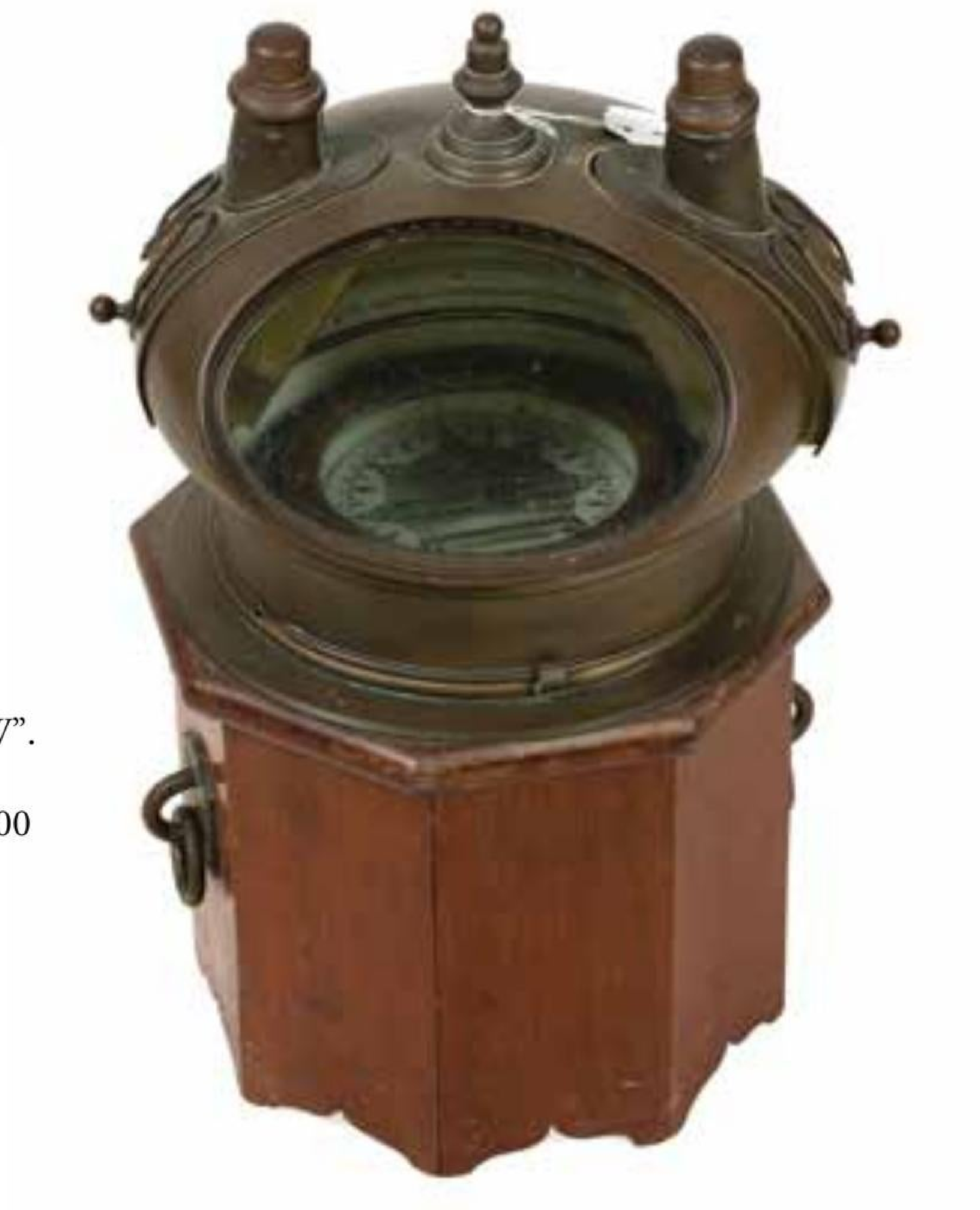
3740. **MOUNTED HALF HULL MODEL OF THE MOTOR YACHT *BUBBLES***
First Half of the 20th Century
White hull with red boot and green bottom.
Backboard 14.75" x 32.25". 1,000/1,500

3741. **MOUNTED HALF HULL MODEL OF A MOTOR YACHT**
First Half of the 20th Century
Marked at stern "Virginia York". White hull with green boot and copper bottom.
Backboard 14.75" x 32.5". 700/1,000

3742. **SMALL YACHT BINNACLE**
Late 19th/Early 20th Century
Mounted with brass label for H. Hughes & Son. Height 11”.
250/350

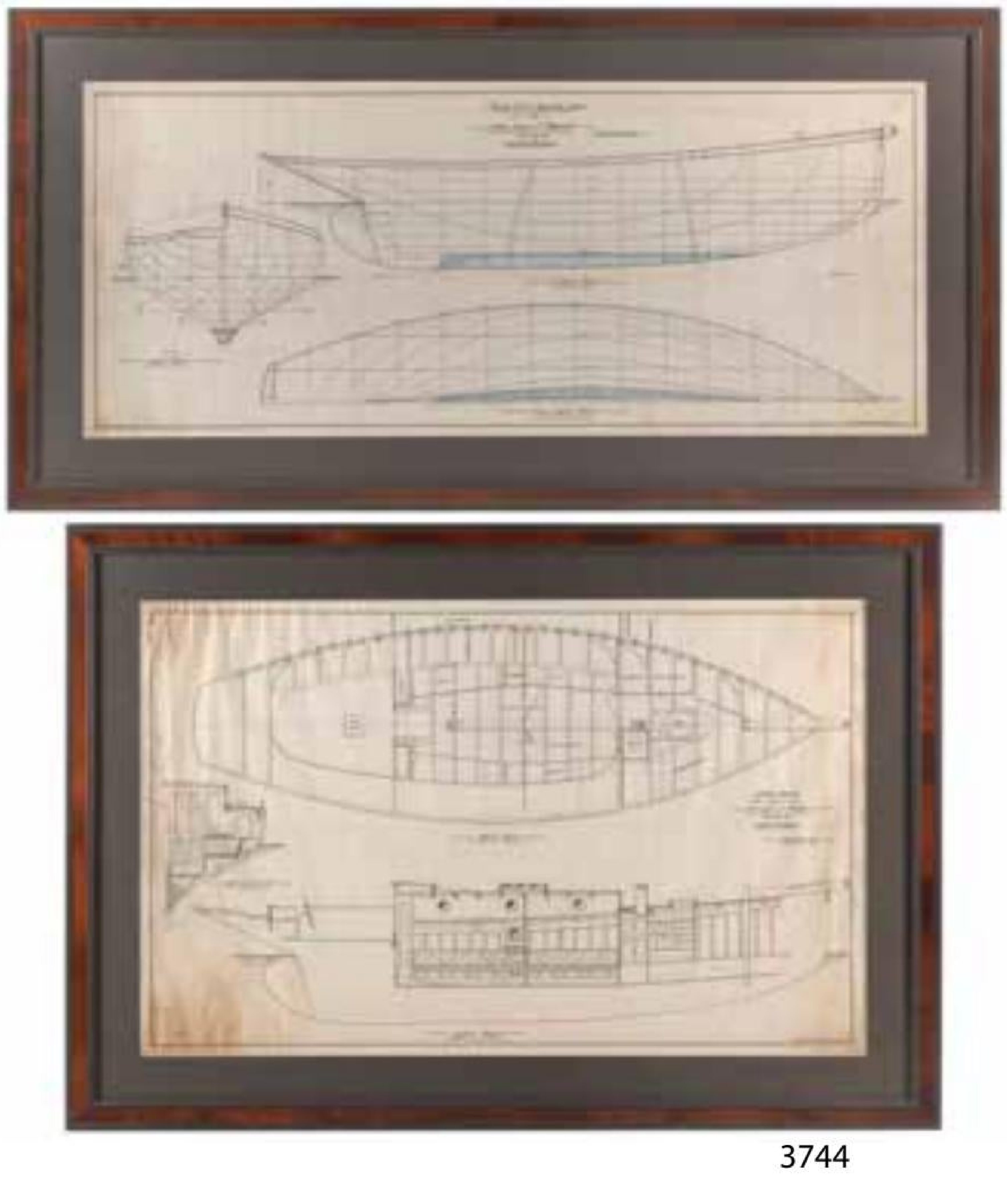


3742



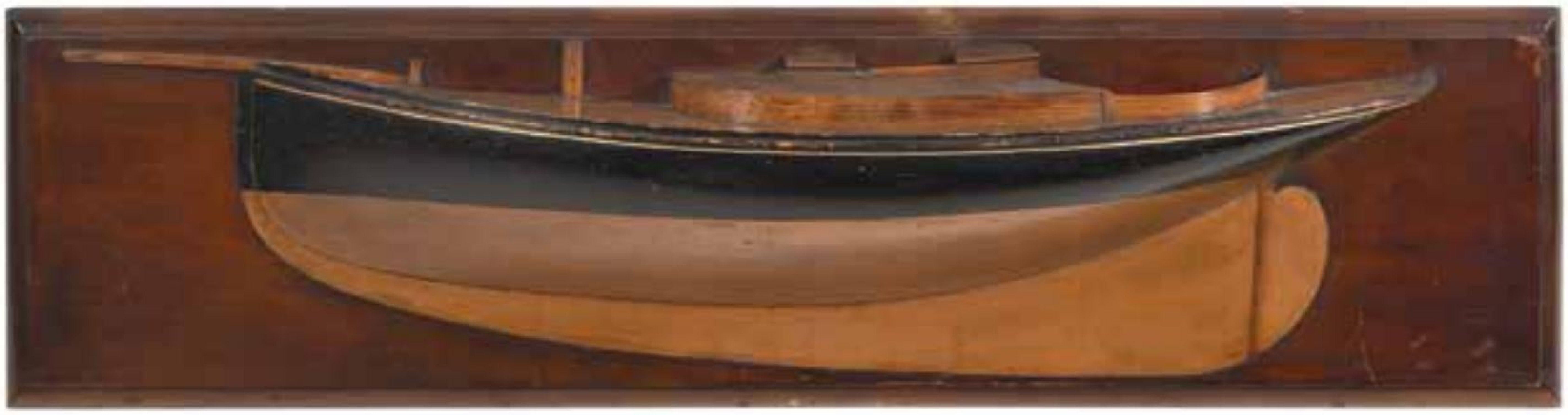
3743. **YACHT BINNACLE**
Late 19th/Early 20th Century
Brass mushroom-shaped hood on an octagonal wooden base. Retains original side lamps. Compass facing marked “CW”. Height 18.75”. Total width 12.5”.
500/1,000

3743



3744. **PAIR OF WILLIAM STARLING BURGESS SHIP PLANS**
Early 20th Century
Hull and deck plans for a cruising sloop. 22.5” x 35.5” and 17.75” x 42.5” sight. Framed 30” x 43.5” and 25.5” x 50”.
800/1,200

3744



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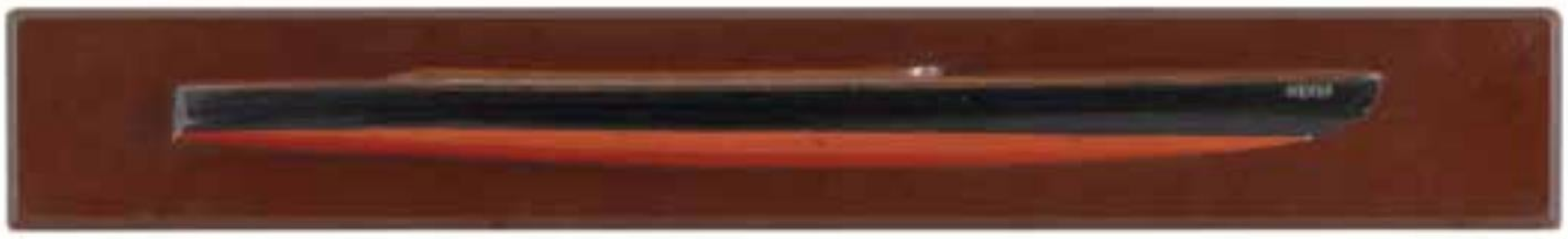
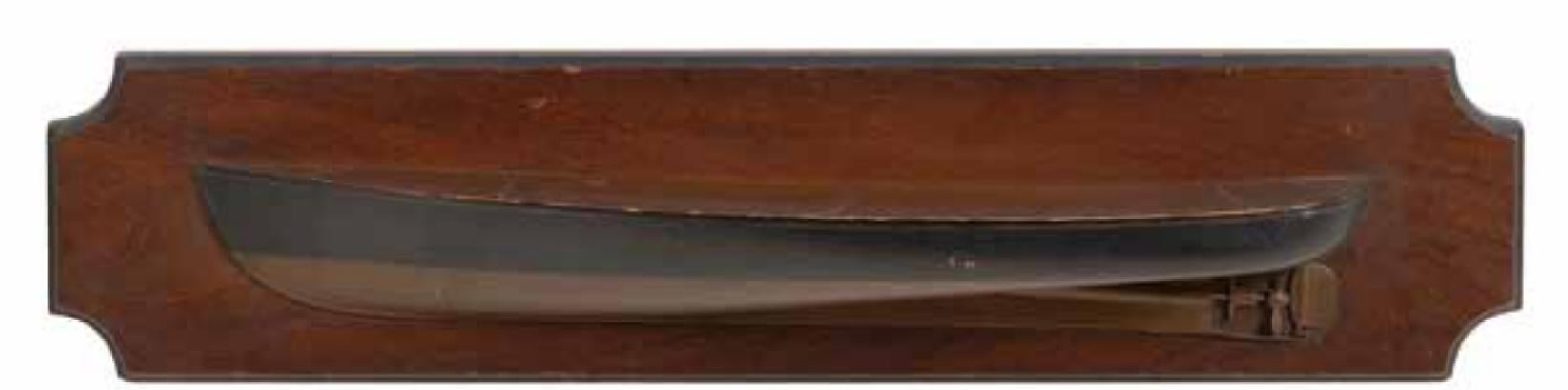


3746

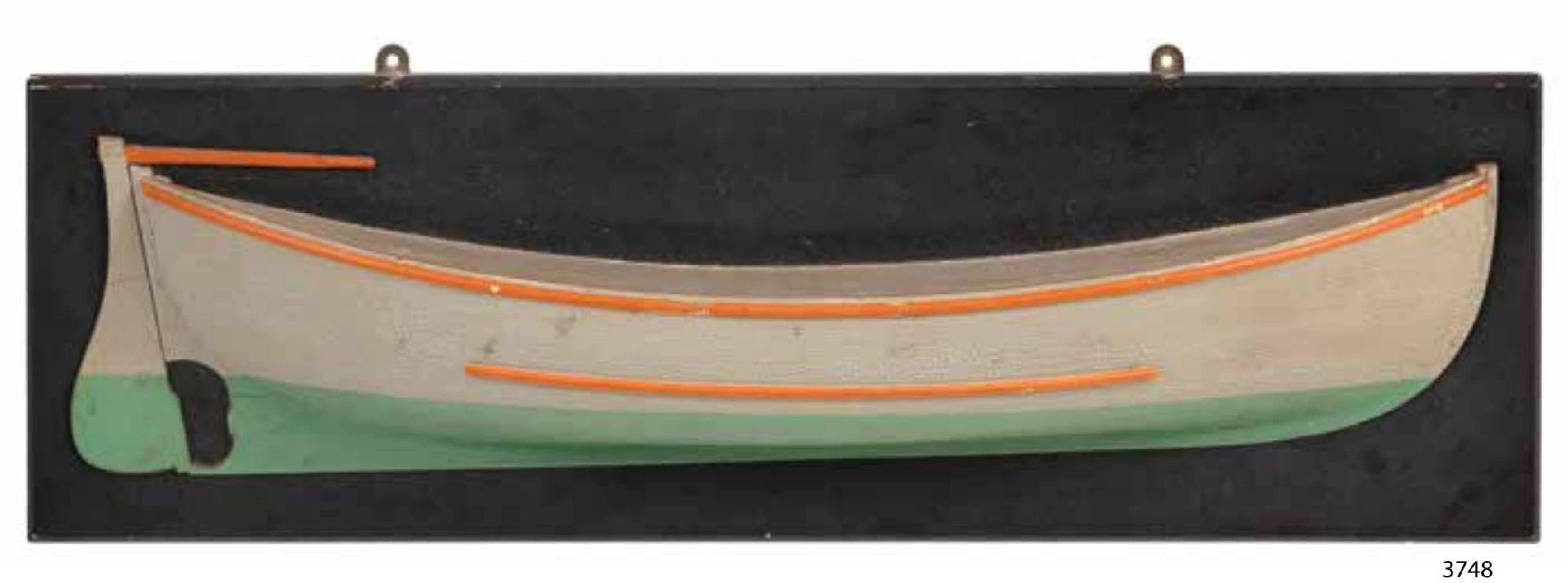


3747

3745. **MOUNTED HALF HULL MODEL OF A SAILING YACHT**
Late 19th/Early 20th Century
Beautifully made and detailed with a bowsprit, cockpit, deck structures, etc. Black hull with bronze bottom. Hardwood backboard. Backboard 9.75” x 38.5”. 1,200/1,800

3746. **RARE MOUNTED HALF HULL MODEL OF THE SPEEDBOAT *DIXIE***
Early 20th Century
Built up in approx. five lifts. Black painted hull with red bottom. Detailed with cockpit, gunnel, etc. Backboard 4.25” x 27”. 600/900

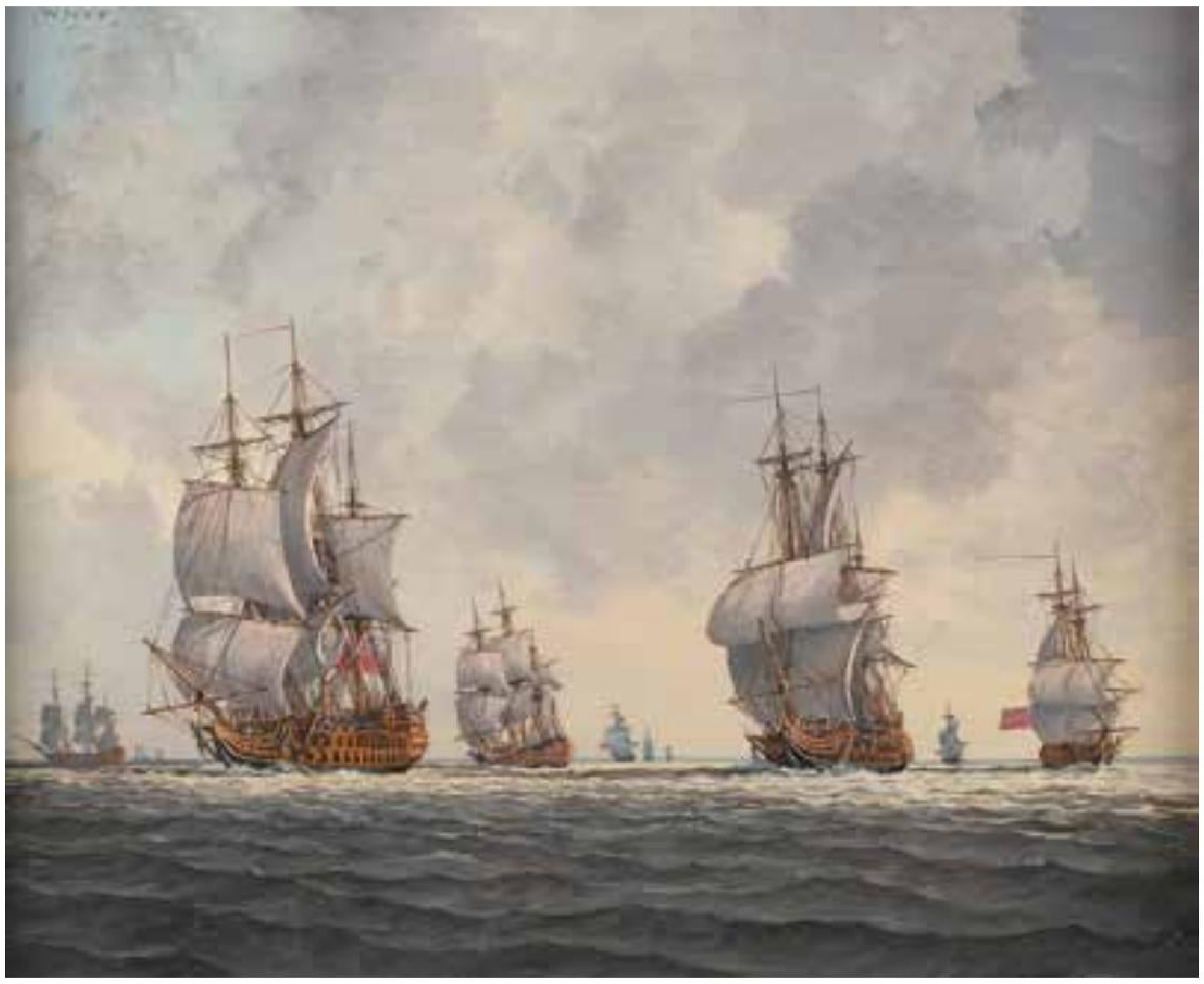
3747. **MOUNTED HALF HULL MODEL OF A MOTOR BOAT**
Early 20th Century
Black hull with bronze-colored bottom. Backboard 7” x 33”. 500/700



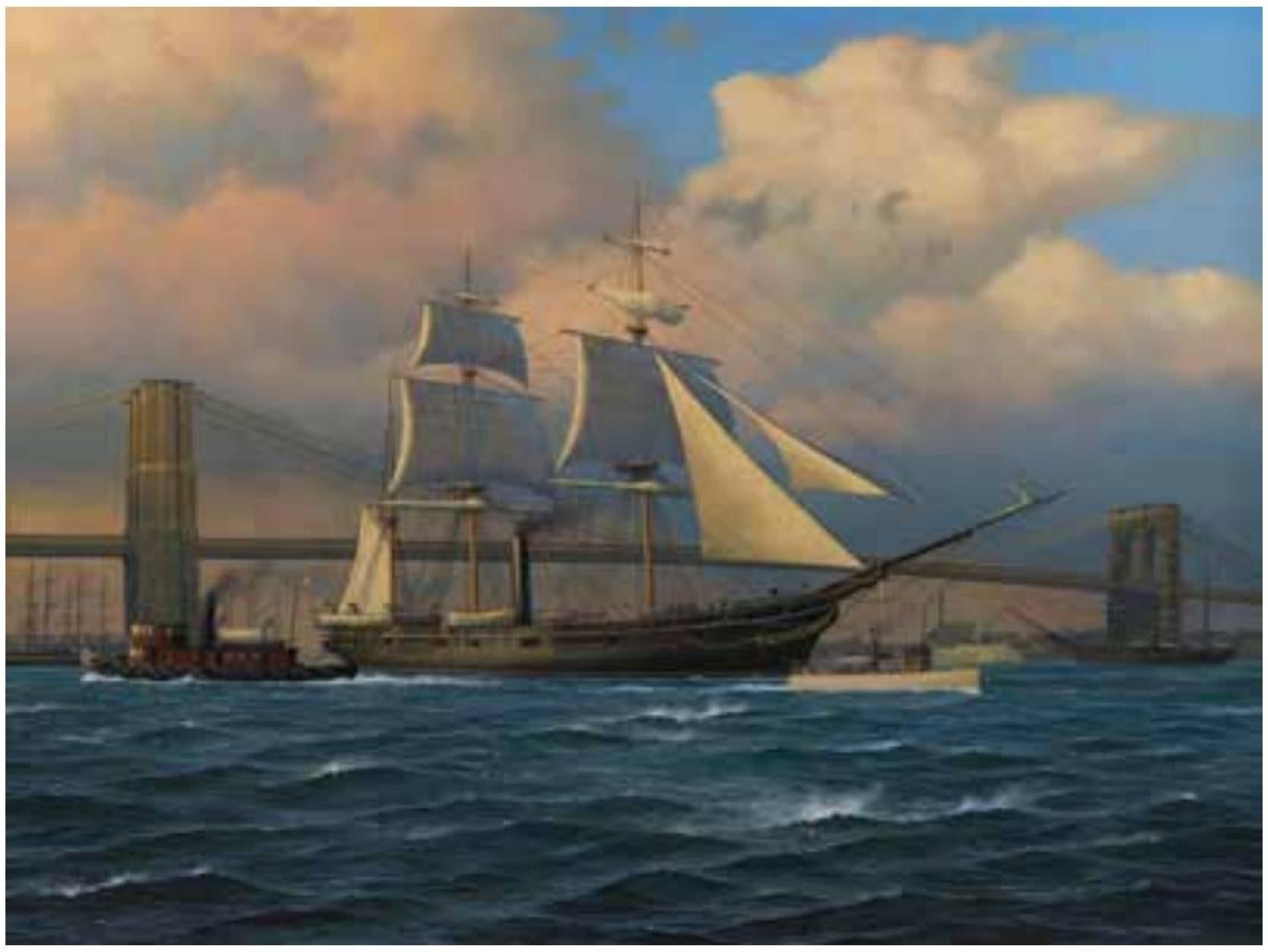
3748

3748. **MOUNTED HALF HULL MODEL OF A MOTOR WHALEBOAT**
America, Circa 1920
Believed to be a purpose-built model of a civilian vessel based on the U.S. Navy's motorized whaleboat design. In original paint, gray above the waterline and green below, with orange applied rub rails. Applied tiller and rudder. Black painted beveled backboard. Backboard 8.75" x 29".
1,200/1,500

The U.S. Navy designed their 26-foot motorized whaleboats after the traditional New Bedford whaleboats, which were known for their sea worthiness, handling and capacity. While the Navy used them as lifeboats, mail boats, officer's boats, etc., their design lineage is intentionally noted in the "whaleboat" classification. Decommissioned whaleboats remain popular as launches, utility boats and tour boats. The double-ended, round bottom design contributes to its stability, even during adverse weather conditions.



3752



3753

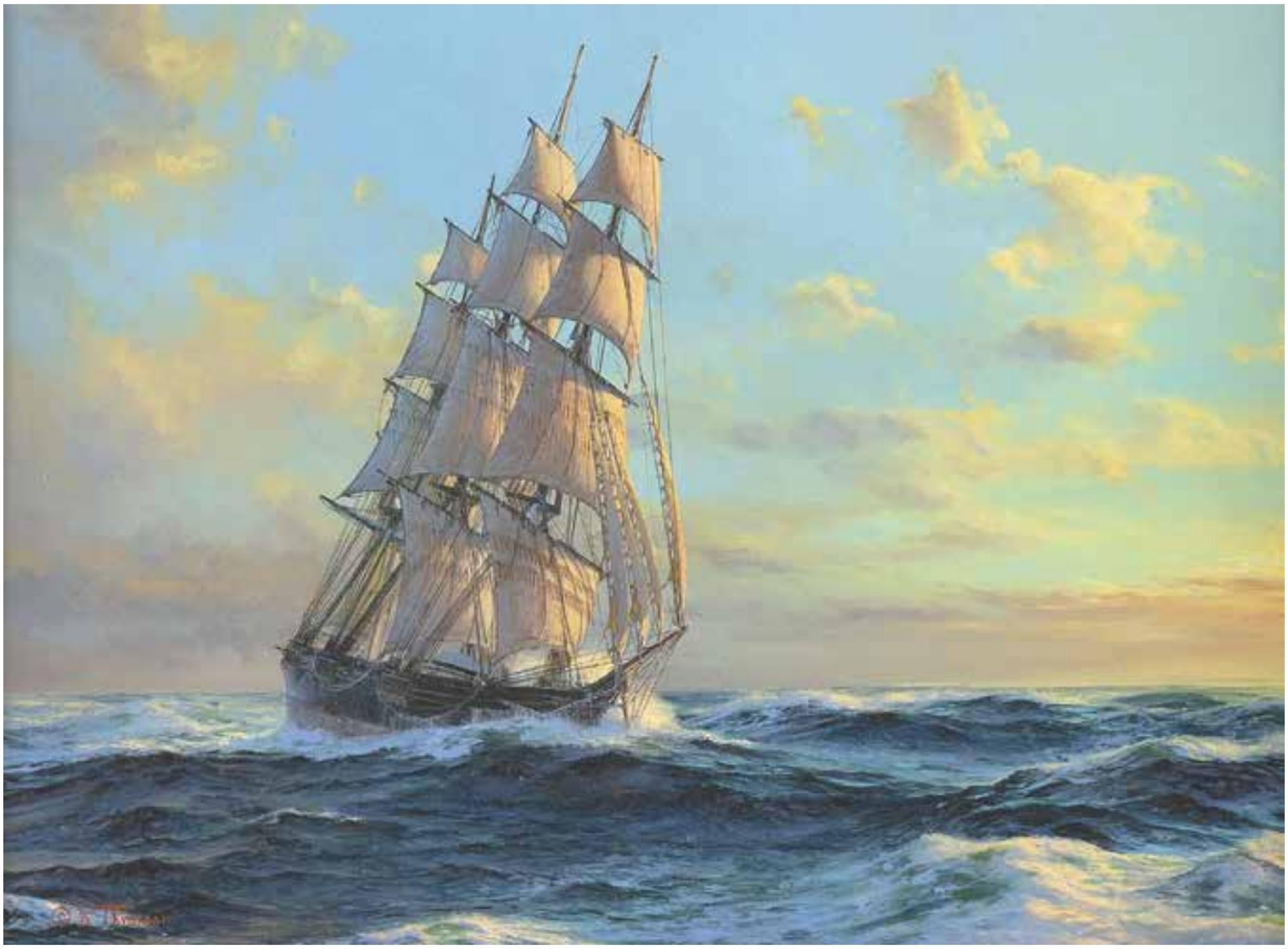
3749. **U.S. NAVY COMMISSIONING PENNANT**
Early 20th Century
Wool. Length approx. 79". 200/300

3750. **FORTY-FIVE STAR UNION JACK**
Late 19th/Early 20th Century
Framed 24" x 30.5". 400/600

3751. **OFFICIAL U.S. DEPARTMENT OF THE NAVY BRONZE SEAL MOLD**
Circa 1880
Mounted on a mahogany backboard with an informational plaque. Backboard 18.5" x 13.5". 400/600

3752. **WILLIAM NOLAND VAN POWELL**
Tennessee, 1904-1977
"Admiral Rodney's Fleet West Indies New World". Signed and dated verso "Willam Noland Van Powell Memphis Tennessee 1967". Oil on board, 17" x 20". Framed 21.5" x 24.5". 500/1,000

3753. **STAN STOKES**
America, 1950-
"Vandalia-New York Harbor-Brooklyn Bridge". Signed lower right "Stokes". Signed, titled and dated 2008 verso. Oil on canvas, 36" x 48". Framed 42.75" x 54.75". 3,000/5,000

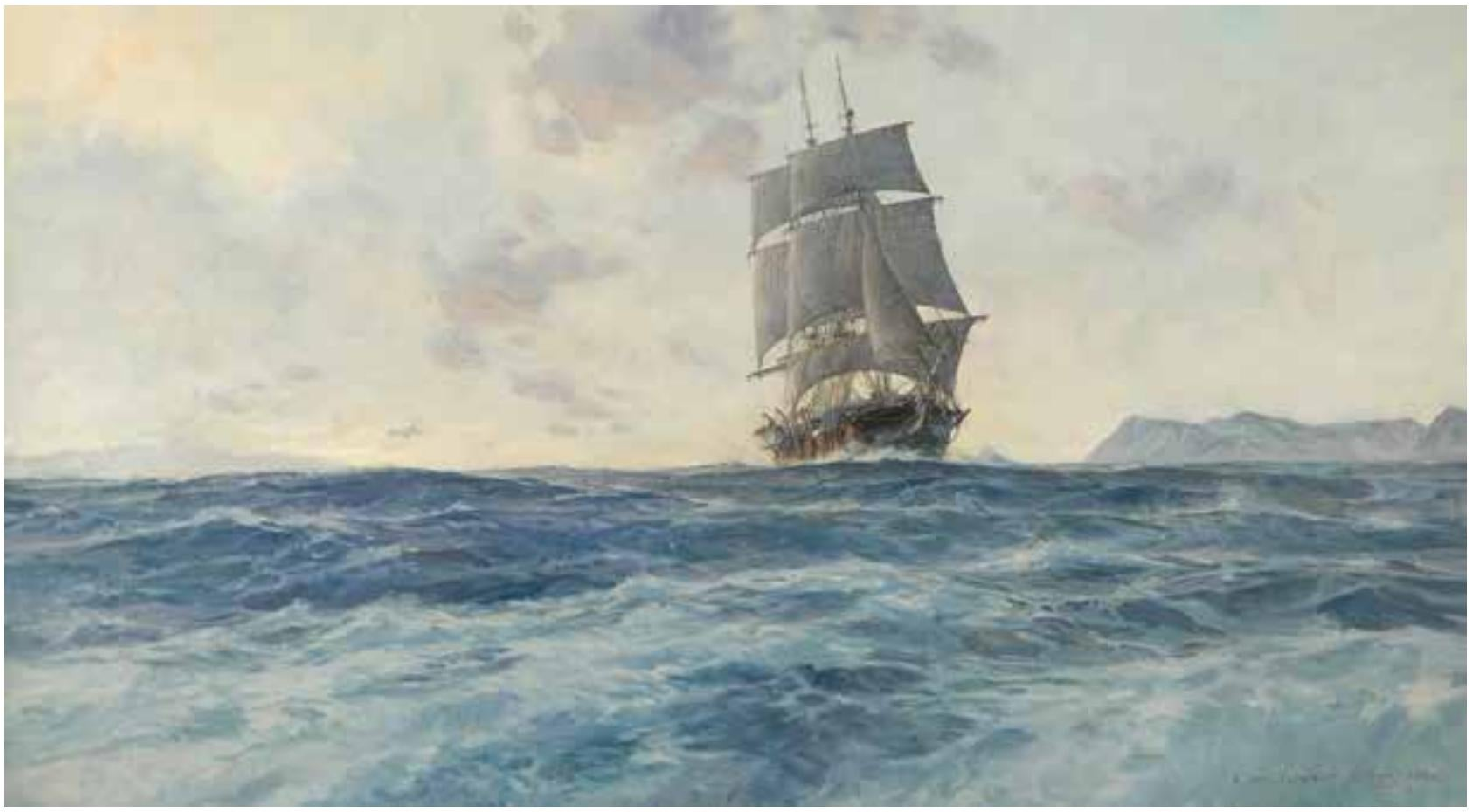


3754

3754. **DAVID THIMGAN**
California, 1955-2003
"Bound for San Francisco Clipper Toward Sweepstakes".
Signed lower left and verso "David Thimgan". Titled verso.
Oil on masonite, 12" x 16". Framed 20" x 23.75".
6,000/8,000

CHRISTOPHER BLOSSOM

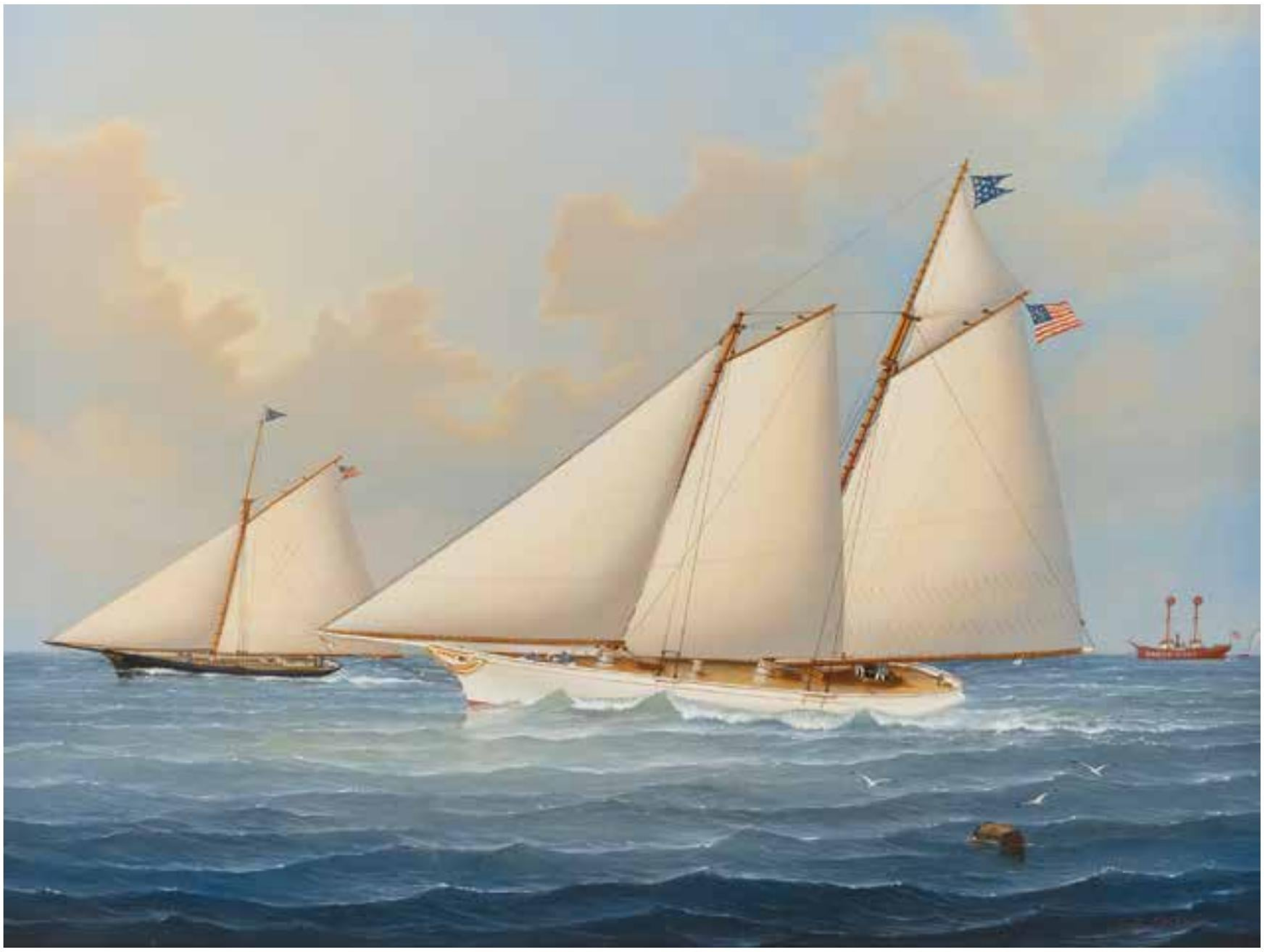
Connecticut, 1956-



3755

3755. **"The Bark Superior in the Bering Strait"**.
Signed lower right "Christopher Blossom".
Oil on canvas, 24" x 44". Framed 31" x 51".
10,000/15,000

Massachusetts, 1952-



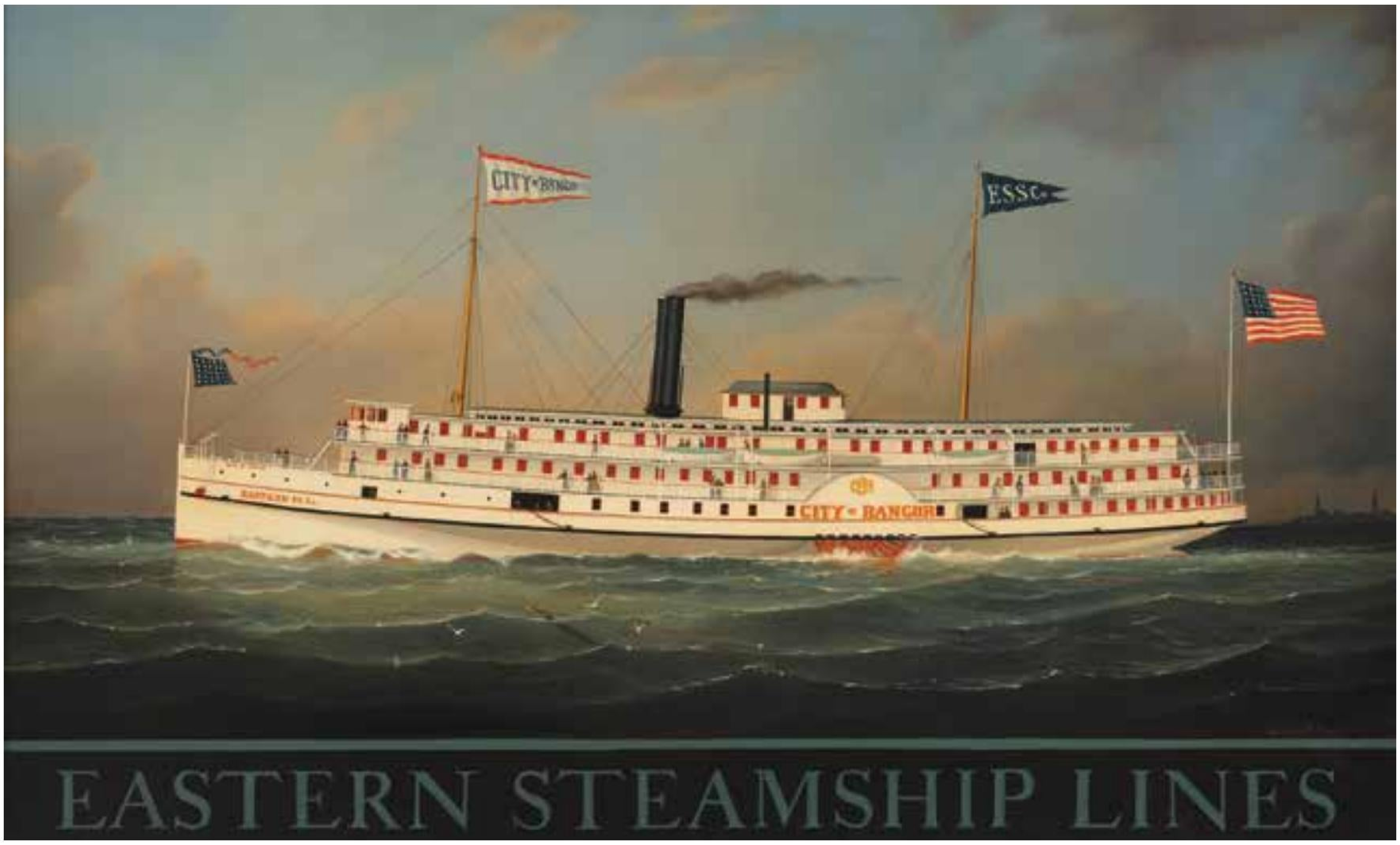
3756

3756. **"Yacht America vs. Maria May 1851", showing the yachts beating to windward off the *Sandy Hook* lightship**.
Signed lower right "William R. Davis". Titled on frame plaque. Includes a 1993 letter from Davis and a pencil sketch of this painting. Oil on canvas, 26" x 34". Framed 33.5" x 41.25".
12,000/15,000

Provenance:
Private Osterville, Massachusetts Collection.

WILLIAM ROBERT DAVIS

Massachusetts, 1952-

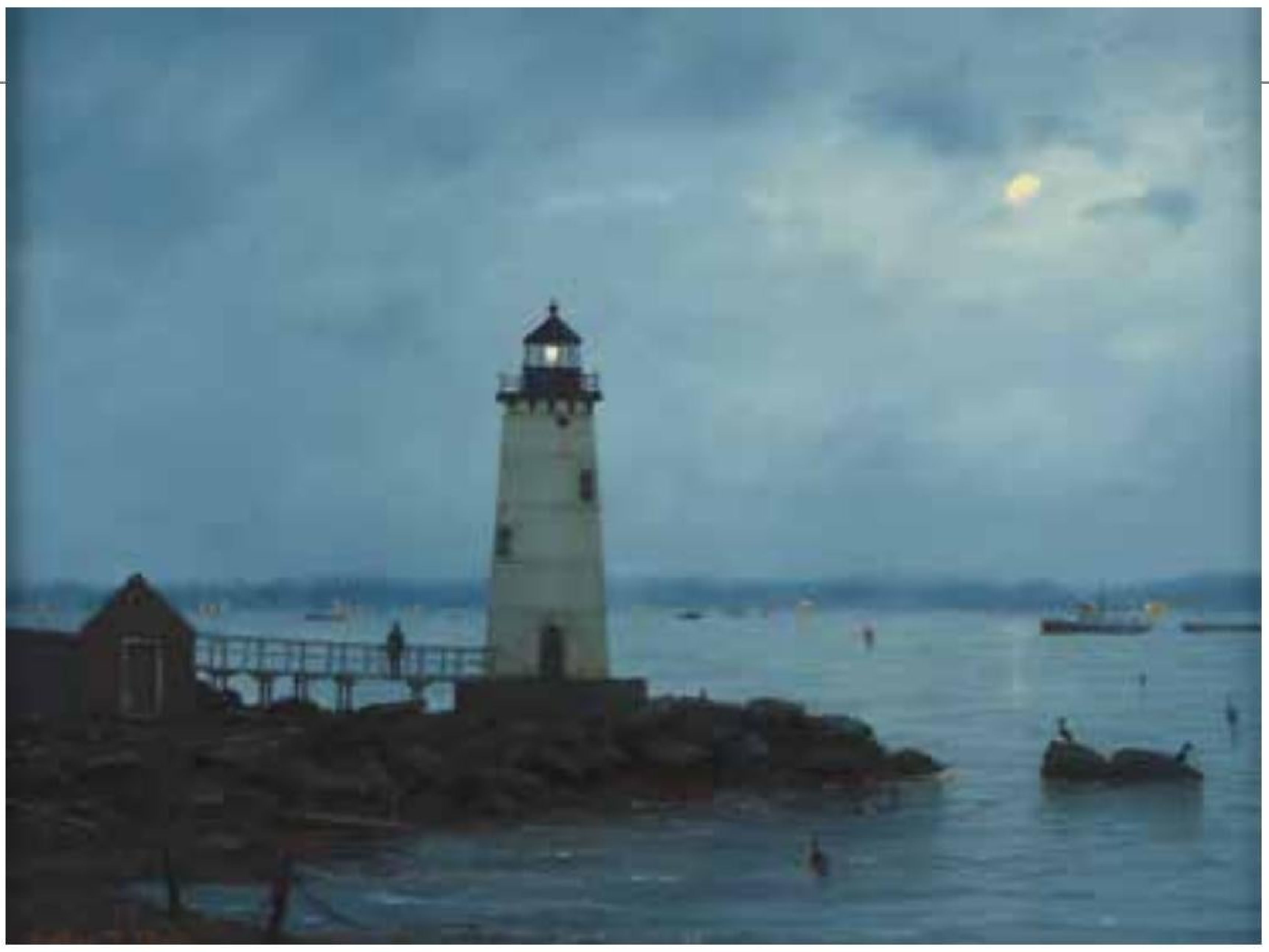

CITY OF BANGOR
ESSCo
CITY OF BANGOR
EASTERN STEAMSHIP LINES

3757

3757. **The sidewheeler *City of Bangor***.
Signed lower right "William R. Davis".
Oil on canvas, 22" x 36". Framed 28" x 42".
10,000/15,000

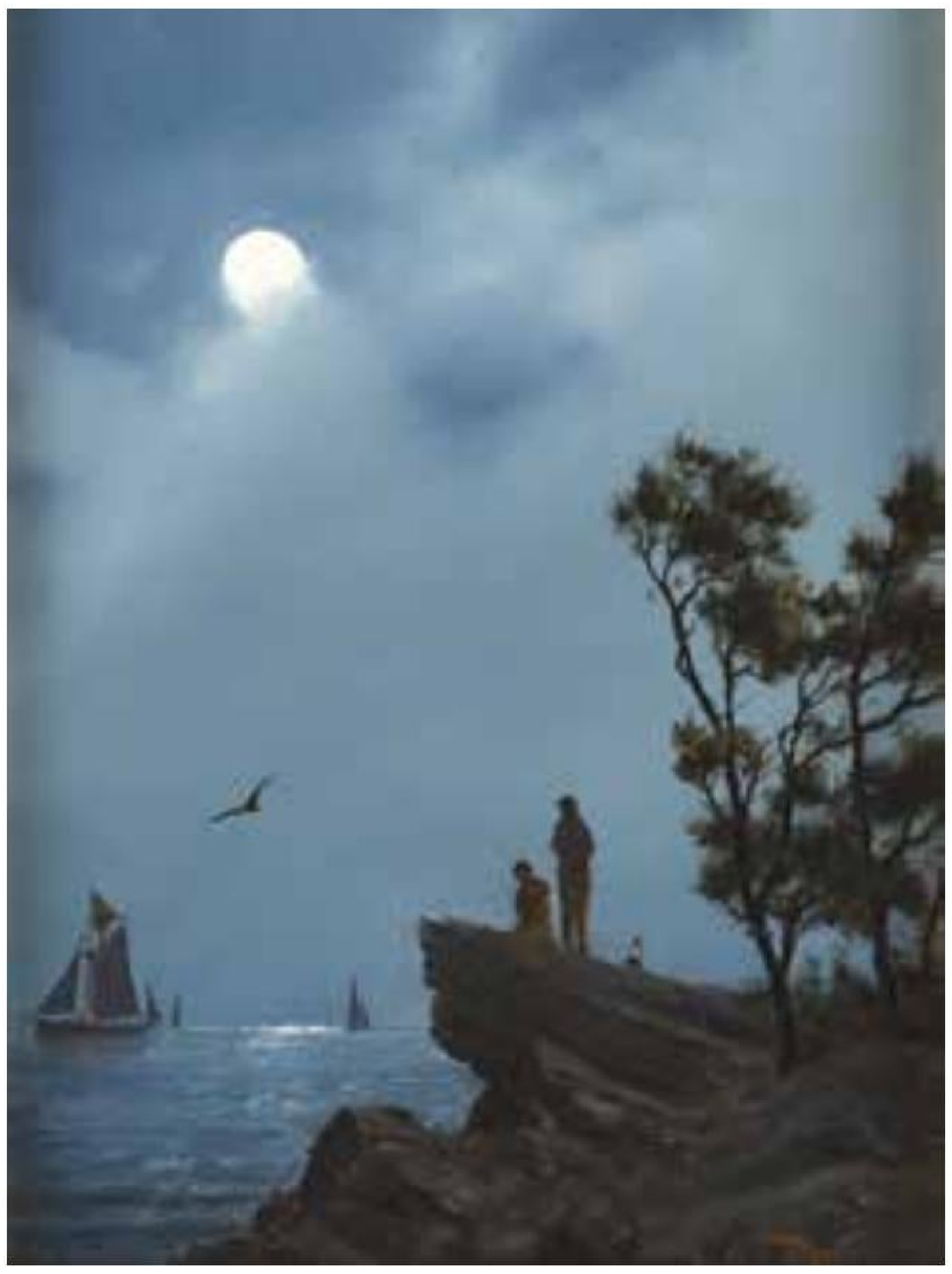
Provenance:
Private Collection, New Jersey.

3758. **“Portsmouth Light”**.
Signed lower left “William R. Davis”.
Oil on panel, 12” x 16”. Framed 16” x 20”.
6,000/8,000



3758

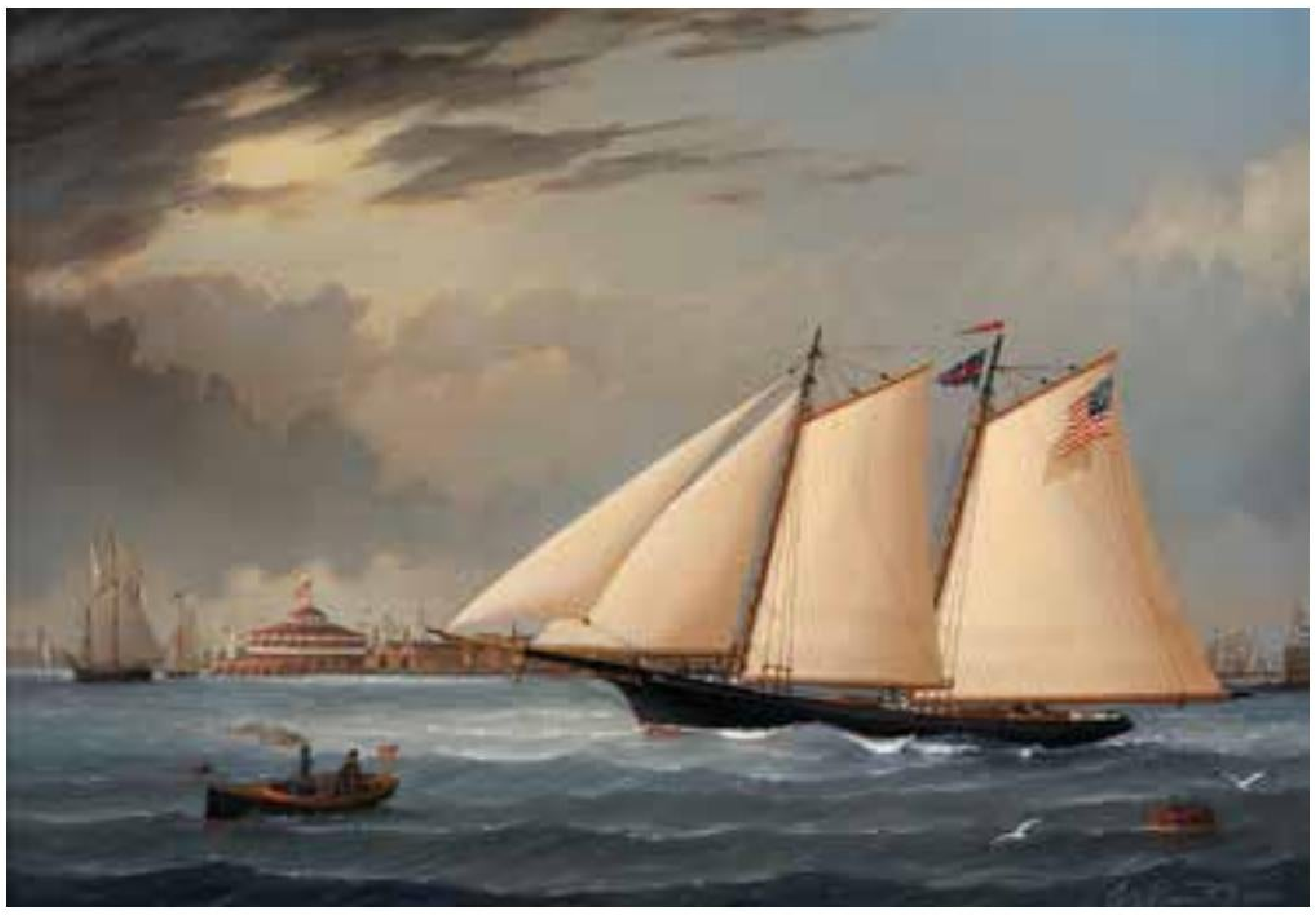
3759. **“Ocean Moonlight Mount Desert Maine”**.
Signed lower right “W. Davis”. Titled verso.
Oil on board, 12” x 9”. Framed 17.5” x 14.5”.
3,000/5,000



3759

3760. **“Squall in New York Harbor”**.
Signed lower right “William R. Davis”. Titled verso and on label for Mystic Maritime Gallery.
Oil on panel, 14” x 20”. Framed 20” x 26”.
8,000/12,000

Exhibited:
Cape Museum of Art, Dennis, Massachusetts: “Personal Reflections: A Retrospective Collection”, July 3-August 3, 2014. Exhibition label verso.



3760

GLOSSARY, IMPORTANT NOTICES AND ADVICE TO BIDDERS

Authorship of Paintings and Works of Art

A. LEMUEL D. ELDRED
Massachusetts, 1848-1921
In our opinion, this is a work by the artist.

B. ATTRIBUTED TO LEMUEL D. ELDRED
Massachusetts, 1848-1921
In our opinion, probably a work by the artist based on the style of the piece, however, the work lacks a signature, marking or adequate provenance to fully ascribe it.

C. MANNER OF LEMUEL D. ELDRED
Massachusetts, 1848-1921
In our opinion, a work made in the style of the artist listed, most likely by a follower or student.

D. SCHOOL OF LEMUEL D. ELDRED
Late 19th Century
In our opinion, a work executed at the time and in the style of the artist listed.

E. AFTER LEMUEL D. ELDRED
20th Century
In our opinion, a work made in the style of the artist listed, but not by the artist. Often used to describe a direct reproduction of an original work of art.

Ascribing Date of Origin

If a date and location are included in a heading, it is our opinion the piece is essentially of the period and was made in the area indicated. The inclusion of the world "style" in the heading indicates the piece was made at a later date as an intentional reproduction of the earlier style.

Dimensions

Unless otherwise specified, dimensions are formatted *Height* x *Width*. Dimensions are approximate as they are often rounded to the nearest quarter inch. Furniture and other objects are measured to the tallest and widest points. Paintings are measured by the dimensions of the stretcher or supports. A "sight" measurement is the visible size of an artwork if the piece is obscured by its frame or matting.

Condition Reports

It is the bidder's responsibility to obtain a condition report. Condition reports can be viewed at www.eldreds.com or by contacting us. Condition reports will be provided to the best of our ability, and the reports are statements of opinion only. Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. The absence of a condition report does not imply an object is free of defects or restoration. If provided, a condition report may only detail flaws or restorations, and may not take into account wear, fading or other issues consistent with an object's age. All property is sold subject to Item 1 of our Conditions of Sale, which provides all property is sold as-is. Jewelry has been analyzed and evaluated in accordance with standards using state of the art methods and precision equipment. Unless otherwise stated, all colored stones listed have probably been subjected to various treatments to improve their appearance. Treatments are considered usual and customary practices when properly disclosed and when done without intent to defraud.

Advice to Bidders

1.Carefully read the Conditions of Sale on the following page.

2. Pre-sale estimates are provided for your convenience. They are not meant to be taken as a guide to the value of an item, but rather its expected selling price. Estimates are prepared well in advance of a sale and are subject to revision.

3. If you are unfamiliar with auction procedure or terminology, please ask for assistance from our staff.

4. You may bid in person for this auction. Online, phone and absentee bidding are also available.

5. If you wish to leave an Absentee Bid or request a Telephone Bid, please review the Absentee/Telephone Bid Procedure and submit a completed bid form.

6. Online bidding is available at www.eldreds.com. Prospective bidders must register and be approved prior to placing bids or bidding live online.

6. Eldred's reserves the right to refuse to issue, or to revoke, bidding credentials, or to reject any bid, if deemed necessary and proper in its sole discretion, for the conduct of the auction process, and to insure fairness to consignors and other bidders.

Terms and Payment

A buyer's premium will be added to the hammer price of all purchases. The buyer's premium is 26 percent of the final bid price up to and including $500,000, and 10 percent of the final bid price over $500,000.

Bidders holding a resale number must provide a copy of their certificate or otherwise will be required to pay Massachusetts or other applicable state and local taxes.

We require prompt payment. We accept checks, cash, money orders, electronic transfers and domestic credit cards. Credit cards may only be used for up to $5,000 of the invoice total, and we will not accept credit card payment for any jewelry lot. We reserve the right to hold merchandise until payment has cleared.

Shipping Information

We require prompt removal of your purchases.

If you plan to pick up your purchases, please call ahead and we'll make every effort to have your items ready.

For those needing purchases shipped, we will provide you a list of shipping agents if we are unable to provide shipping services.

Bidding Increments

$0-$99: $10 | $100-$499: $25 | $500-$999: $50
$1,000-$2,999: $100 | $3,000-$4,999: $250
$5,000-$9,999: $500 | $10,000-$29,999: $1,000
$30,000-$49,999: $2,500 | $50,000-$99,999: $5,000
$100,000 and above: $10,000
Above $300,000 at the auctioneer's discretion

CONDITIONS OF SALE

1. CORRECTNESS OF DESCRIPTION: **Robert C. Eldred Co., Inc. (hereinafter referred to as Eldred's) has exercised reasonable care to catalog and describe correctly the property to be sold, but neither Eldred's nor its consignors warrant the correctness of description, attribution, authenticity, or condition of said property.** No statements shall be deemed such a warranty or representation or an assumption of liability with respect thereto, but are to be construed as opinions only. Bidders are encouraged to personally examine all property to be sold prior to the beginning of the auction.

2. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered.

3. Eldred's reserves the right to withdraw any property before the sale.

4. DETERMINATION OF HIGHEST BIDDER: The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may determine who is the successful bidder or the auctioneer may re-offer the article in dispute and his decision shall be final.

5. REJECTION OF BIDS: The auctioneer reserves the right to reject any nominal raise or any bid or raise which, in his opinion, is not commensurate with the value of the article being offered. At his discretion, he may also reject any nominal raise or any bid that he may determine as having a detrimental effect on the item in question or the sale as a whole. Eldred's may refuse to issue bidding privileges to any person not in good credit standing with Eldred's, or to any person who is deemed by Eldred's in its sole discretion, to be disruptive of or harmful to established auction practices, either before or after the acceptance of bids or the fall of the hammer.

6. TITLE: Except as herein otherwise provided, title will pass to the highest bidder as determined by the auctioneer, and the property is thereafter at the purchaser's sole risk and responsibility.

7. PAYMENT: On title passing to the highest bidder acknowledged by the auctioneer, and subject to all the conditions set forth herein, such bidder will thereupon pay the full purchase price. Payment in full is due at the time of sale. Any bills not paid in full within 25 days of the date of the sale will accrue interest at a rate of 1.5% per month. In addition, the purchaser may be subject to one or more of the following actions: a) Any and all legal remedies available to Eldred's and its consignors by law including without limitation the right to hold the purchaser liable for the total purchase price; b) Immediate cancellation of the sale, with Eldred's retaining as liquidated damages all payments made by the purchaser; c) Resale of the property at public auction, wherein the original purchaser shall be liable for any deficiency, costs, and Eldred's commission on both sales. At Eldred's option, payment will not be deemed to have been made in full until Eldred's has collected funds represented by checks, or in the case of bank or cashier's checks, their authenticity has been confirmed. **A buyer's premium will be added to the hammer price to be paid by the buyer as part of the purchase price.**

8. ABSENTEE BIDS: Subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but at no charge to the customer, Eldred's will undertake to execute all absentee bids submitted to it by a customer who has established credit with said company. Requests for such bidding must be given in writing with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalog number and the name or title of the article to be bid on. All bids are kept in strict confidence. In the event of identical bids, the earliest received by Eldred's will take precedence. Eldred's shall not be held responsible for errors or failure to execute bids. A deposit of 10% of the total amount bid is required. **TELEPHONE BIDS**: While the sale is in progress, bidding by telephone may be allowed by the auctioneer at his discretion. A deposit of 10% of the anticipated top bid is required. Eldred's shall not be held responsible for any failure to properly execute such a bid whether it be due to equipment failure, loss of connection, or failure to hear or understand the bidder's directions. Any advice or opinions provided by Eldred's or its employees are given strictly as a courtesy and are not a warrant of condition, attribution, authenticity, or description of said property. All bidding by telephone is solely at the risk of the bidder.
ONLINE BIDS: Eldred's shall not be held responsible for any failure to properly execute bids placed online. All online bidding is solely at the risk of the bidder.

9. CONDITION: If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, due to a failure or damage on the company's part, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser. **EXCEPTION**: Eldred's will not be held responsible for damage to picture frames or lampshades.

10. SALES TAX: All purchases are subject to the Massachusetts sales tax (currently 6.25%) unless the purchaser: A) possesses a Massachusetts sales tax exemption or resale number and registers that number with the company or B) is an out-of-state vendor who meets all the requirements of Massachusetts Department of Revenue GLC 64H 1(5) and Directive 89-10 and registers with the company prior to each purchase. Dealers, museums, etc. can apply for a Massachusetts number prior to the auction by contacting the Massachusetts Department of Corporations and Taxation, 100 Cambridge Street, Boston, MA 02204.

Those shipping purchases out of state directly from Eldred's by a bona fide shipping agent may be exempt from sales tax depending on whether we have met that state's nexus requirements, per the 2018 U.S. Supreme Court ruling in *South Dakota v. Wayfair*. Please contact us to find out if your purchase would be subject to applicable sales taxes.

11. RESERVES: Unless otherwise advertised, all items may be subject to reserve, an agreed upon price between the auctioneer and the consignor, below which the article will not be sold.

12. COLLECTION OF PURCHASES: Pick up or shipping arrangements of all purchases must be made within seven (7) days of the close of the auction. All items must be removed from Eldred's facilities within fourteen (14) days of the end of the auction. All items remaining after fourteen days may be subject to a $5/per item/perday storage fee. No items will be released unless storage fees are paid in full. Items remaining more than thirty (30) days from the close of the auction may be sold for the buyer's account minus auction and storage fees.

13. SHIPPING: Shipping is not included in the purchase price, and the buyer is responsible for arranging shipment. Eldred's is happy to coordinate and recommend shipping agents. Eldred's will not be responsible for damage or loss once the item has been received by the shipper. In the case of fragile articles, shipping will be undertaken at the sole discretion of the shipper.

14. These Conditions of Sale cannot be altered except in writing by Eldred's or by public announcement by the auctioneer at the time of the sale.

15. Bidding on any article(s) indicates acceptance of the terms set forth above.

16. These Conditions of Sale and any suits arising thereunder shall be construed and governed by the laws of Massachusetts.

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